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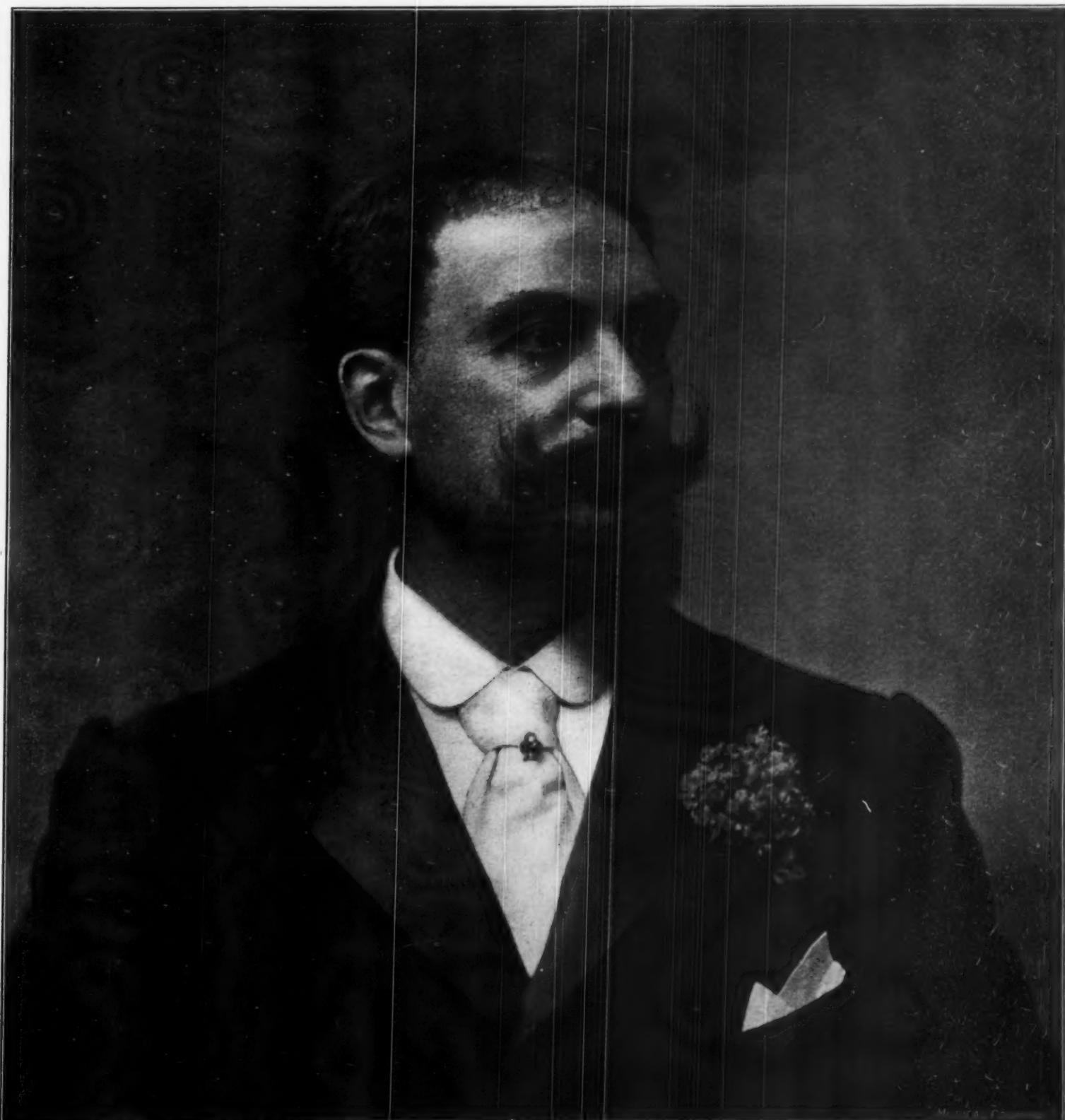


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THE MUSICAL COURIER, 107 AVENUE HENRI MARTIN,  
PARIS, September 21, 1897.

Please note change in address in this head.

MASSENET—SAPHO.

Les génies ne sont que les réducteurs des inspirations de la foule. It is the masses who create.

Genius is to original inspiration as recitative to chorus—responsive. But it is given to genius to anticipate the inspiration of the masses. Hence, "The man before his time."—RENAU.

WHERE did you get the idea of "Sapho"? My God! child, in life about me—everywhere; in society, in the world, in our circles—everywhere! It is only necessary to live and move to get it. Look at the manner of these things! See the unconsciousness, the lightness, the indifference, the insouciance of men in regard to this the most important subject in the whole world, the motor of all life action! The lightness by which it is entered into, the lightness in which it is considered by—all of us—aye, all of us!

Yes, but for the drama you made some special preparation—research—you read—

Long ago the Daudet romance of course, as everybody, but without any intention of ever writing it. As you know—you know—you see—that is not the way of these things. They don't come by search or preparation, they—you have heard, have known, have seen, have felt—have forgotten—something. One day long after—no matter when—a word, a sentence, a face, a landscape, a nothing, a breath of something like an unseen blow—and there! The sensation! The souvenir! That's the thing!

It is not in loving, in looking at the mountain, in being thrilled by the song or story, the sunset, the heroic deed, the circumstance that the work is born. This is only the germ. The sight of the mountain covered the soul; the thought in the phrase which struck the soul conceived.

"William Tell" was not written in sight of the glaciers. Barye's "Lion" was not made from a model. The "Magdeleine" is not a portrait. Why, the Daudet romance itself is but a résumé of sensations—souvenir!

Ah, but what an intoxication in that sort of thing—the sensation, the silence of unconscious growth, the thrill of the souvenir! What is the force that vitalizes? Ah, don't ask! What indeed is it and whence does it come? That's the mystery of creation.

The face with me, the human face, the form has been a wonderful stirring force. You would be astonished could you know the power in a face to evoke these souvenirs. Above all things to me the face. Ah me, could people only know how they are reproduced in my music! People I have met in the salon, the room, the hall, the street, the store, coming up or down stairs, in a depot, a doorway, a car. Not as people; they are without identity, they are—sensations, the memory of which is a germ, the development an opera, a song, a tone picture.

Tenez! most extraordinary—"Manon!" Walking along a narrow and uninteresting street one day in perfectly mechanical and unthinking mood—voilà! a flower store and a young girl watering the flowers! The dress tucked up, a cuff, a shoe, the turn of the neck, the shape of the head—the face—there she was! There was Manon!

I did not see the woman, did not think of her as a woman, you understand; did not feel her presence, scarcely thought of her. Something wholly different; a certain something, a sensation, a flow of sensations flew to music—music—telling the girl's story—the story of Manon in music.

And let me tell you one thing. Once that certain sensation, idea, whatever it is, strikes that way it must be written! I may be prevented, delayed, interrupted five, six years, but I never know peace till that is written away.

As well try to get from under a mountain once it has fallen over me!

A curious coincidence in regard to that *Manon* case. I met the woman years after, married to the man to whom I first confided that she had created an opera for me! Dear me, the number of people that are wound up in my music—as suggestions!

Yes, it is quite two years since the "Sapho" conception set in. I have worked on it pretty steadily; that is, managed to keep its head above multiple activities—social, domestic, musical, building the Dieppe house, traveling, directing—"Sapho" has remained the objective point. I have written it everywhere.

There is another peculiarity of this thing; the intense vibrating desire to catch the floating sensations, which become more and more numerous, more and more complicated, more and more imperious of placement as development goes on. Anything, anything for the chance to work upon it! Anywhere to rest the white paper—that beautiful white paper, and the pencil! People talk of wealth, luxury, convenience. No matter how rich one is, the barest room, the highest floor, the pine table, the paper, light and a pencil are the richest treasures—when there is a something to be expressed. Except for those dear to me and the necessary demands of action, I assure you I could pass my life right here!

I like something that opens out on something—a window, a door, a frame for a bit of fresh perspective. I like to feel a perspective. The eyes seek it unconsciously.

Success for "Sapho"? No power can see as to that. I have no idea what the opera will do with the people. That is also very strange. I only know that Calvé will be superb. What an actor, what a personator, what a soul, what a body, what a woman, what a *Sapho*!

Here is the orchestra part, over 250 pages. Oh, yes, all in my own hand. There is no labor when a distinct inner picture is to be expressed. There is nothing one would not do. See all these pages of fine, small notes. The task looks impossible in cold blood as note writing, yet how those things live and move and have a being when ranging themselves! It moves fast, the drama, five acts, all the evening; but it is not slow, it is intense, it moves.

One day we will go over the score and trace all the peculiarities of the pages that will be interesting, eh? There are so many curious points in connection with the original thoughts and with the writing as a composition. The child is all surprise to the parent.

And you will not believe me when I tell you that the conclusion of "Sapho" had scarcely been planned when a new idea came. This time a biblical idea, a grand oratorio! Not a page of the Bible worked out musically. Not that. It is as if the Bible opened out before me. It is prophecy; it is revelation; it must be a great, a grand oratorio; great drama, great chorus, great orchestra. I never had such a sensation of immensity. I never had so grand a subject, all in big lines—like your America!

Tiens! there's the frame! My God, there you are! I shall make it for America, dedicate it to America, to the miraculous musical spirit moving over the face of that wonderful country, and have it played in some of your—they tell me Chicago has a superb hall, has it? Are the people up in oratorio? Are they steeped in it? Do they know, do they really love it? America, yes, that's it. Ah, "Sapho," "Sapho," let me go and get at my American oratorio!

\* \* \*

The verdict in the minds and mouths of all the collaborators of the "Meistersinger" enterprise at the Paris Opéra House is that so difficult a work has never been engaged in by the body. It is difficult, it is complex, it is unusual, it calls for continual and prodigious labor and for the most minute care in detail.

In the chorus work especially is the rehearsal work found to be unusually heavy. Six additional choral directors have had to be called in to supplement the regular operatic force. Every member of the house will be called into action by the cast. The solo parts are small choruses by reason of the number of understudies. M. Amable, who has the responsibility of scenery, has just returned from Nuremberg, after long and careful study of the "atmosphere." M. Taffanel and the Regissem General have likewise been in Munich doing their very best to transplant intention. The heart of the house is pulsating with movement, yet in the initial stages of special part preparation, in the special rehearsal foyers.

Much merriment and astonishment are created by the most peculiar and unconventional wording of the drama, due to the "argot and double entendre" of the labor contingent, made still more peculiar by translation. The task of drilling the choruses is all but simple. M. Koenig, the painstaking chef de chant, for example, calls attention to some pages of the score containing eighteen and twenty lines and not a whole sentence or consecutive idea on the page. "Tut tut tut," "tit tit tit" "tat tat tat" tapping around the lines in form of response from indefinite sources. "As well," he says, "try to drill a flock of twittering sparrows among the tree branches to sing as a harmonic chorus."

Delmas, Gresse, Renaud, Alvarez, Vaguet, Breval,

Grandjean are all working hard as main standbys of the responsibility. There will be over twenty roles and some 150 singers in the chorus. No ballet except the tiny waltz movement in the third act. How will the Parisians like that? The date of production grows more indefinite as rehearsals proceed.

The possibility of an unsucces for the great drama must be looked upon in the light of a national calamity, in view of the enormous expense that is being undergone and the care and toll of the preparation. All pray, hope and believe in a grand success, however.

"It is a simple tempting of Providence," says one of the leading singers, "to place the acceptance or rejection of so important a work in the hands of one man. If pleased he is all enthusiasm, if not disposed he is all prejudice. A man is not the same man before and after dinner! There should be a jury, a commission of able minds in various departments to discuss together the pros and cons of such an important and dangerous undertaking."

And right upon that comes Mr. Louis Lombard rattling off in his incisive, convincing, not-a-word-more-to-be-said style stories of dramas in New York being "admitted" with all the privileges of fusion of elements in the jury—dramatists, critics, managers, reporters, lawyers, actors, even passers-by on the street being taken into rehearsal confidence to pass on the prospective success so as to avoid any possibility of failure, and yet the thing falling dead without hope of resurrection, and others simply thrown on the boards to fill a gap for a night taking hold and becoming raging success! So there we are!

One of the most curious psychological enigmas of the universe is, What composes the lens by which an audience views the stage?

MME. MARIE SASSE WITH THE COMPOSERS.

Marie Sasse has the distinction of having been one of the original creators of "Tannhäuser" under the personal direction of the master in the first troublous Parisian representation here redescribed some time since.

"We all stood by him," she says. "We would have done anything for him in the face of anything that last terrible night, so completely were we under the magnetic spell of his marvelous genius. Not a singer budged. We sat there firm as rocks; the tears streaming down his face, a veritable Waterloo battlefield all about him, raging and cowardly." Niemann, Morel as baritone and Tedesco as Venus were others of the singers.

She studied the part of Elizabeth with him constantly for seven months, personally and in rehearsal. She describes him as the most masterful of creatures, straight, honest, sincere, if abrupt, small, quick, intense, terribly in earnest, with immense confidence in himself and in his work, well dressed, neat and thoroughly cleanly always. He testified the deepest gratitude to his Elizabeth "for the zeal put into her study, the grand and noble manner in which she interpreted and the undaunted courage with which she supported the frightful storm which fell about her." She was addressed by him as "Ma courageuse amie." But eighteen years old at the time, she deplores the youth and inexperience that prevented her receiving as she could now many precious artistic advantages from this acquaintance. It goes without saying that the role of Elizabeth in her hands is one rich in tradition.

In "Faust" she had a similar training under Gounod. Nothing could be more opposite than the traits, characters and persons of the two composers. Gounod was always gay where Wagner was serious and dramatic. More strong and larger of physique he was, more personal and self-centered on all things, and did not give the same impression of straightforward sincerity. He was nervous, enthusiastic and sentimental in teaching. He praised much. At that time his home was on Rue Rochefoucauld. She sang "Faust" in Brussels, St. Petersburg, Madrid and Cairo, and always with great success. She felt the presence of the composer much in playing the roles which were part of him.

Her memory of Meyerbeer is one of the sweetest and most gentle of characters. All his qualities were silk and velvet, polite, gracious, kind and gentle, under all circumstances and with all people. He was thin, gray, and about sixty-nine years old when she knew him—living in Berlin at the time he was searching among all the singers for a Valentine for his "Huguenots," and it was the habit to send for him to come on quick here or there whenever the coming Valentine was imagined to have appeared. On the débüt of Marie Sasse at the age of seventeen in the "Nozze de Figaro," as the Countess, he was brought on as usual to see the rising star. Right roundly he scolded them at sight of her, saying: "Is it for this child you have put me to all this trouble?" On seeing her in "The Huguenots," however, some time later, he cried: "At last I have found my Valentine!" and had her create Selika in "L'Africaine" with the success that is known. Fauré was the baritone. Both were named in the composer's will.

In "The Huguenots" Madame Carvalho sang Marguerite. Naudin, Tamberlick and Nilsson were other comrades in song.

With Verdi Marie Sasse studied "Trovatore," "Don Carlos," which she created, and "Sicilian Vespers." As

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professor he was the most severe of all, and she also thinks perhaps the most powerful in attaining results. He was a most excellent teacher; apt to be abrupt to rudeness, but full of the subject, extremely detailed and sure of his methods.

Halévy was a charming, gentle Frenchman, of medium height and wearing glasses, when as a very young girl Marie Sasse studied all his roles suited to her voice. This artist also created the Bacchante in "Philemon and Baucis," followed all the repetitions of "Hamlet" in the creation of Ophelia by Nilsson, and was taught Juliette by Madame Carvalho. In fact, further details of her interesting artistic life may be found in a recent MUSICAL COURIER.

She has recently established herself as a professor of singing in Paris, with special dramatic work. When asked as to her opinion on the method of voice placement by singing with closed mouth, she was strong in her expressions denouncing it as a method unnatural and uncalled for. It may be remembered that Marie Roze expressed the opposite view in equally strong terms only last week.

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The sweet Meudon homestead of the Guilment family is noiselessly slipping on its brilliant autumn dress, while the family itself is in no little commotion in view of the good man's proposed second trip to America in December. He will have a three months' vacation, but it is not known how much of that will be spent in the United States. He does not fancy going to San Francisco, which has been suggested. The idea of traveling again as long a distance by train in America as will have been traversed on going from France to it is enough to make a stouter traveling heart than a Frenchman's quail. His program will soon appear, no doubt. It is looked for with interest.

He is in the best of health and spirits and seems limitless in activity. He is writing several new organ works and steadily working on the Archives. The charming music room has of late become the headquarters for Wagnerian discussion and music. The piano is piled with the literature, and the Wagnerian faction, local and Parisian, has

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formed the habit of bringing its discoveries, enthusiasms and its pros and cons into the cheerful salon.

A recent addition to the art features of the room is a reproduction of a classic bit of organ panel painting from an organ in Brussels, photographed expressly from the original for M. Guilment by the loving thoughtfulness of his friend, M. Chas. Bordes, of St. Gervais, a faithful co-worker in classical musical research.

Marie Louise, the youngest daughter of the organist, married to M. Loret, an eminent archaeologist, son also of an organist, has gone to live in Egypt with her husband, who has been appointed by the state as head of an archaeological research commission near Cairo.

M. Felix Guilment, the son, who is an artist and pupil of the Beaux Arts, has been sent out by the state also to make designs in regard to these researches, a department of art to which he has given considerable attention. And to those whom it may interest be it said that our favorite organist-composer will be once more a grandfather before leaving for America, this time of a little Egyptian.

Mr. Louis Lombard has arrived in Paris with a look of having designs in his head.

Madame d'Arona and her family have left for home, via Scandinavia.

Five of Massenet's works are to be played at Genoa this winter.

Young French people are busy practicing a curious hymn, a union of the Marseillaise and Russian Hymn, which mosaic has been made by a director of opera in Russia. It may be remembered that there is a fine piano composition by Ascher, a combination instrumental of "God Save the Queen" and "Partant pour Syrie." It is a wonder to many why the piece is so little played by amateurs, being very effective.

Mme. Alphonse Leduc, head of the famous publishing house, returns to Paris this week to commence preparations for her second daughter's wedding, to take place in a few weeks. Mr. Vieilleville, the genial director of the establish-

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ment, is at his post, and will have several interesting new publications to speak of this coming season.

Mrs. Serena Swabacker, of Chicago, who has been on in Paris with Madame Marchesi, increasing and fashioning her repertory, returns home in October by the Fürst Bismarck. Many elegant toilettes accompany the repertory of this stylish little lady, and our country's pocketbook will be fattened many good custom house dollars by her visit to Paris. She adores Marchesi, who in truth encourages the singer very much as to her future. She intends to return to Paris every year to "keep up with the repertory." She recently sang at Madame Kireefsky's here, the works of M. Dubois and Baron de la Tombelle being on the program, and the latter playing accompaniments.

M. Alger has commenced his work as coach and accompanist.

A bright and very pretty girl who is among the students over here this season is Miss Mary Münchhoff, a soprano, from Omaha, Neb., who studied a little in Germany, and is here now with Marchesi. In Berlin she has already sung at the Singakademie and in Bechstein Hall in concert. Her voice is said to have a very beautiful timbre, and she has already had engagements offered her here, but prefers to remain a student. At home she was a pupil of Mrs. Cotton and in Berlin of Nicklass-Kempner.

Friends of Miss Maud Reise-Davis are delighted at the news of her success in America.

Mme. Blanche Marchesi has spent a few days in Paris en route for London.

Pressing need in Paris of—somebody to help American students who want to give concerts or be heard in the city; to dissuade them from doing it if unwise, to decide steps to take, and to see to securing audiences and getting up programs, &c.; somebody to open up means for practical acting in regular cast of students destined for opera who sing roles and cannot play them; somebody to open a normal course in teaching of French and music; somebody to make pupils acquainted with and interested in the

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art and beauty features of Paris, to which they remain strangers in the dormant classroom routine to which they are subjected; somebody to continue in large and practical manner the idea of the French conversation salon, to take the place of the inane English speaking tea circles which waste the precious time of Americans in Paris; somebody who will drill American pupils in sight reading; some means of uniting and concentrating musical endeavor so as to create superb musical illumination, in place of endless sputtering of "penny dips."

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**Circulars and Pamphlets.**

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The Blumenberg Press has a large line of samples and specimens of its work, which can be submitted as evidence of the artistic finish of its productions, besides offering every week THE MUSICAL COURIER as the best evidence of rapid newspaper production, typographically as perfect and beautiful as anything in its line in the world—in fact, superior to the great majority of weekly or magazine publications. All questions on printing cheerfully answered in detail.

**Buenos Ayres.**—A new opera, "Pampa," by the Argentine composer Beratti, was lately given at Buenos Ayres with success.

**Venice.**—Smareglia's new opera, "La Falena," was produced September 4 at the Rossini Theatre with great success. The scene act, which is really a love duet, was especially admired. The music is said to display great originality and technical skill.

**Amsterdam.**—Four opera companies will entertain the good burghers of Amsterdam during the coming season. Two of them are Dutch, namely, the Netherlands Opera and the North and South Netherlands Opera Society; one is French and the other Italian.

**Mascagni.**—There is no doubt that Mascagni has resigned his position as director of the Rossini Lyceum at Pesaro. The cause of this step on the part of the composer was some difference with the municipal authorities, who took offence at some of his remarks respecting the singers.

**Wagner, Rossini and Schopenhauer.**—Schopenhauer was very fond of music—that is, of certain kinds of music. When Wagner sent him a copy of the "Nibelungen" he asked a friend to thank Wagner for the present, adding: "He ought to leave music alone; he has more genius for poetry. I am very fond of Rossini and Mozart." To another friend he said: "He has sent me his Trilogy. The fellow is a poet and no musician. I admire and love Mozart, and go to all the concerts where Beethoven's symphonies are played; but when one has heard much of Rossini everything else is a nuisance."

When he spoke of Rossini he used to look piously to heaven. Yet when he and the composer were at the same table at Frankfort he refused to be introduced. "That cannot be Rossini; that is a fat Frenchman." Schopenhauer has no sympathy for Weber, whose "Freischütz" he called "a miserable little opera." He had all Rossini's operas arranged for the flute; and every day, from 12 to 1, he fluted away, kindly taking care that no one could hear him.

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**Voice Training.**

By J. STANFORD BROWN.

**Article V.—The Registers of the Voice.**

[A reply to Article V. in THE MUSICAL COURIER, VOL XXXIV., No. 26, page 54, of June 30, 1897.]

FOR the sake of clearness we present again in tabular form the factors concerned in tone production:

AIR WAVE FORMED IN LARYNX.	MEDIUM (AIR) TRAVERSED BY WAVE.	HEARD BY EAR AS SOUND TONE.
Pitch	Length	Vocal Bands
Power	Height	Air Volume
Color	Form	Resonators
Intensity	.....	Air Pressure

The present article deals only with that portion of the vocal instrument which produces the pitch of the prime-partial of the tone; namely, the vocal bands. Pitch (frequency) is the number of vibrations per second which is executed by the vocal bands in producing any tone. Every voice has what is called variously its "compass," "range" or "reach," meaning thereby the distance on the absolute pitch scale between the two extreme limits of its ability to produce vocal tone so far as pitch is concerned.

The lower limit is set by the tone whose wave length is the longest, being produced by the slowest movement (fewest vibrations per second) which that particular voice can make, and the upper limit being the point where the tone produced has the shortest waves and therefore the greatest number of vibrations per second which the owner's vocal bands can execute without strain and consequent harm.

It is, of course, understood that each complete (to plus or minus) movement or vibration of the vocal bands produces one air wave.

We will now pass from the consideration of the air waves produced by the vibrations of the vocal bands and the size limits of those waves which any given voice can make to a consideration of the nature of the vibratory movement of the vocal bands and the muscular forces which directly or indirectly produce or modify them. By this last we refer (1) to the muscles directly attached to the bands, and which change either their relative position or absolute tension, and (2) to the diaphragm and rib muscles, which control the air supply, and consequently both the volume and the pressure of the air supplied.

For the purposes of the present discussion we shall omit all details of how the air supply is regulated and simply refer to its volume (quantity) or pressure.

If a voice begins the production of tones in the lower part of its pitch compass, and successively produces tones each higher in pitch in the regular succession of the common musical scale, and the vocal bands are observed by means of the laryngoscope, they will be seen (1) to vibrate throughout their entire length and entire breadth; and this will continue until a certain number of tones have been produced. Beyond this point, as the scale is ascended, the bands will be seen to vibrate (2) in their entire width; but with each tone of successively higher pitch the length of band in vibration is successively less and less, just exactly as the length of the string on a violin is shortened by the player's finger, as he plays an ascending scale without passing to another string. This method of action again lasts for only a certain number of tones, and then the bands

are found to vibrate in such a way that the result is (3) as if only a portion of the width were vibrated, and with a continuous lessening of the aperture or slit between the free edges of the bands, which is called the "glottis" ("glottic slit").

The vocal bands then have in different parts of the compass different methods of vibrating, i.e., the vibration includes sometimes the whole bands in their full length and full width and full thickness, and at others only part of the band's length, width or thickness (or at least the thickness is made less), and for convenience and brevity we shall hereafter speak of any one of these methods in which the vocal bands vibrate as an "action" of the vocal bands. The bands then, according to what has been stated above, can have three different "actions" while executing the pitch scale compass of each particular voice.

What we mean to affirm is that nature has provided us with muscles such that we can produce the several actions just described. A particular person may or may not use more than one, or at the most two, of these three actions, through never having learned to use them all.

The series of notes producible by each action of the vocal bands has been termed a "register" of the voice, and so a voice is said theoretically to have as many "registers" as it has actions provided by nature for its use. Practically, a voice has only as many registers as actions of which it makes use. This will explain very simply the claims that certain voices have only one or only two registers. The explanation offered by some for the existence of more than two or three registers is equally simple.

Between any two different actions there must be a point in the pitch scale below which one action is used and above which the next kind is utilized. Now, as a matter of fact, this point is not a fixed one, there being in each voice a certain number of notes or tones, usually three or four, each of which, if the singer has complete and intelligent command of his voice, can be made at will with either action. These series of tones of which series there will be only one if the singer uses only two actions, but two if he uses three actions, have by some writers (as Mr. Seiler) been classed as separate registers, thus giving five registers to the voice.

We may define the registers of the voice as its pitch mechanism, and hence it is entirely independent of tone quality as referring to the wave complexity of the tone. As a matter of fact, however, it is very easy to make a marked difference in quality in the different registers, and this fact is so conspicuous in untrained voices that it at once betrays the lack of tuition as soon as the voice is heard.

So far as training the voice is concerned in regard to pitch, the entire effort of the teacher is, or should be, bent toward a tone production in which the passage from one register to the next, or even from the first to the third register, shall be so accomplished as entirely to mask or conceal the existence of registers, i.e., to sing so that the hearer would believe that the voice had but a single register. The only author advocating otherwise, so far as the writer is aware, is Clara Korn Rogers in "The Philosophy of Singing" (1893), page 95. Of course the fact that the tone fails to betray any sign of the various actions used is absolutely no proof that several actions have not been made use of, but merely shows that the singer has absolute mastery of his or her pitch machinery.

When the passage from one register to another is apparent to the ear the point on the pitch scale is called a "break" in the voice, meaning that the smoothness of the scale of tones has been broken by failure at that point. The absence of any apparent break is of course not an evidence that the singer is using only a single action, but merely that he has conquered the muscles which enable him to use at will either action on those tones which should with equal facility be produced by either method. Some singers have this ability naturally; most require considerable practice under careful instruction before gaining control over their different sets of "pitch muscles;" i.e., muscles control their pitch mechanisms.

If we liken the pitch scale in vocal tone to the tempera-

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ture scale in the case of heat, the compass of the voice would correspond to such a range of temperature as is experienced, for instance, in any locality during, say, one day, the lowest note being represented by the lowest temperature recorded, and the note of highest pitch by the maximum degree of heat shown by the thermometer.

We have already explained what at first seemed contradictory theories as to the number of registers in the voice, and seen that the whole trouble lay in that those who advocate five registers have used the term register in a sense slightly different from those who claim only two or three, as the case may be. So, too, where a register has been divided into "a lower" and "an upper" part, it simply means that by upper part is meant that part of the register when the tones can be produced at pleasure by either of two actions of the vocal bands. There is no necessary confusion or conflict. Each is right according to their own definition of the term, but it is exceedingly unfortunate that the same word register should be used in these several meanings, and hence requiring definition by each author using it in order not to lead the reader astray.

The ordinary cultivated voice has a range of a tone or two tones over two octaves. More than this is usually today held to be phenomenal, although it should not be so considered. Given any healthy person, free from any natal

defect in their vocal outfit or elsewhere, and there is absolutely no reason why they should not learn how to produce tones suitable for concert or operatic singing with perfect facility, covering a range of three octaves or more.

The reasons why it is not done more frequently are (1) the unwillingness of the singer-pupil to spend the necessary time to strengthen and master the requisite muscles, and (2) the lack of knowledge on the part of most teachers of the action of the third register, and consequently how to proceed to cover the second or higher break of the voice. These remarks apply more particularly to the male voice, and especially to baritone voices. It is also (3) probable that it takes somewhat longer to train the third action into the second than the second into the first; and finally (4) two actions, as a matter of fact, give all the range requisite excepting for what may be held to be purely "tours de force."

It has been claimed also that there is much confusion in the nomenclature adopted by various writers for the particular number of registers which they respectively assert the voice theoretically possess (not actually uses, please remember).

For convenience we present in tabular form the several names for such authors as are at the moment at hand:

Mr. Davenport frankly states his disbelief in the whole matter.

On comparison it will be noted that the various classifications of the vocal registers fall under one of the following six heads:

NO.	NAMES.	CAUSE.
1	Chest and head	Location of tone sensation
2	Upper and lower	Differences in pitch
3	Thick and thin	Thickness of vocal bands
4	Long and short reed	Length of Va. B. in vibration
5	First, second, third	Order of use, J. S. B.
6	Tension; shortening; flute (?)	Muscular actions involved, J. S. B.

NO.	1.	2.	3.	4.	5.	
2...	Chest	Falsetto or head				Tosi; Bach, "P. of S." (1894), pp. 66-67.
2...	Chest	Head				Lehfeldt, Johannes Muller, Lennox Browne.
2...	Lower or chest	Upper or head				Battaille, Gongenheno and L., Koch, Mandl, Martel, Vacher.
2...	Long reed	Short reed				Curwen and Mackenzie, "H. of V. O." (1891), p. 55.
2...	Forward production	Backward production				Charles Lunn, "The P. of V." (1895), p. 118.
3...	Chest, up'r and lower	Falsetto	Head, up'r and lower			Garcia (both sexes).
3...	Thick or chest, up'r and lower	Thin or falsetto, up'r and l'r	Small or head			Behnke, Brown and Behnke, Curwen.
3...	Lower	Middle	Upper			Wesley Mills.
3...	Chest	Medium	Head			H. H. Curtis, "V. B. and T. P." (1896), p. 115.
3...	Chest	Middle or mixte	Head or falsetto			Bach. (?)
5...	1st series, chest	2d series, chest	1st series, falsetto	2d series, falsetto	Head	Emma Seiler, "V. and S." (1881), p. 65.

That is to say each author has defined the registers from that particular standpoint which appealed most to his mind or seemed to him easiest for the beginner to appreciate. The important point, however, is not the name but the exact modus operandi of the action, and how easiest to master it. The mechanisms are there, however, and are the same in every voice independent of the name or whether used or not. The idea of calling them first, second and third, starting with the lowest tones in the voice, has merely the advantage of not confusing names or advocating any particular explanation of action, and emphasizes only the existence of three possible actions of the vocal bands.

In this connection it may be well to note that the term "falsetto" has been variously used by different writers to mean:

- (1) The upper or head voice in the double register system,
- (2) The middle register in the triple register system, and
- (3) The male alto or "flute voice."

The meaning which seems preferable is the last, the male alto being simply a bass or baritone voice used usually exclusively in the third action. When used there to the exclusion of the other registers, they of course deteriorate from lack of use, whence the prevailing but wholly unwarranted notion among organists and many singing teachers that a male voice is necessarily ruined by singing "alto." No harm to the rest of the range will come of so doing, provided only the whole pitch range is by proper continuous (daily) gentle exercise kept in perfect working order.

Charles Lunn ("The P. of V.", pages 122 and 123) seems to mean falsetto by what he calls the "harmonic" or "light production of tone on a node," to which we will refer again in considering the various explanations which have been offered as to the falsetto register.

Then there is the "voix mixte" register (Bach, "M. E. and V. C.", page 98), in which one vocal band is said to vibrate by the chest action and the other by the head action. This seems rather incredible, and we await the presentation by Mr. Bach of his grounds for the statement.

And again, in order not to be misled at first reading of



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some authors, it should be pointed out that the term register has been variously used to mean:

1. The pitch of a note.
2. The action or adjustment of producing notes of different pitch.
3. The quality of the tone (Rogers, loc. cit., p. 90), which last is manifestly entirely improper.

There are a number of other interesting points for discussion, which, however, we will leave for a future paper. Among them:

1. The various theories of the falsetto register action.
2. The asserted use (? J. S. B.) of the so-called "false vocal cords" as a pitch mechanism.

3. The significance of the terminologies for the registers proposed respectively by Curwen and by Mackenzie, which will be taken up in detail in the reply requested by Dr. Floyd S. Muckey to his recent articles on "Voice Training."

No. 1. MUSICAL COURIER, Vol. XXXV., No. 5, p. 13, August 4, 1897.

No. 2. MUSICAL COURIER, Vol. XXXV., No. 6, p. 9, August 11, 1897.

No. 3. MUSICAL COURIER, Vol. XXXV., No. 7, p. 11, August 18, 1897.

The importance of understanding the register actions and mastering their governing muscles is this: We have but one voice given us. Damage it and it is gone too frequently forever. No money, no prayers can restore it. It is long suffering and can be abused far more than one would suppose before collapse, which makes misuse of it through ignorance or improper teaching all the more dangerous. You can use any given register far beyond its natural limits, more particularly in an upward direction, and most singers do so. The tones so produced are invariably of the character termed "forced." They cannot possibly be anything but unnecessary and unwonted strain, for nature has provided another action or mechanism for the express purpose of allowing the tones of those pitches to be produced with equal ease and facility and beauty with every other note in the voice.

If you cannot use the other mechanism it is your fault, not nature's. Go to a teacher competent to teach you, if you must sing these notes, or else leave them unsung. But do not in any event strain and ruin your priceless gift of a beautiful voice.

(To be continued.)

**Franz Bellinger.**—Mr. Franz Bellinger, the only exponent of the elder Lamperti's method of singing, has returned to Philadelphia from Europe. He had delightful visits with some of the most prominent musicians in Germany, Italy and France, a number of whom are warm friends of Mr. Bellinger. That he is a thorough American, however, is proved by the fact that he did not accept a position offered him in Germany, but preferred to return to the United States. The summer has not been one of idleness, for several charming songs attest to Mr. Bellinger's talent for song writing.

Mr. Bellinger's work as a teacher is of more than local fame, since from various parts of the country pupils having had their voices injured by inferior methods come to Mr. Bellinger as a last resort. He has had phenomenal success in correcting such faults and mending breaks in the middle register. Mr. Bellinger has connected himself with some prominent city schools and already his time is much occupied.

L. S.

**E. Ellsworth Giles at Piermont.**—Under the heading of "A Delightful Concert" the Nyack Evening Journal makes the following reference to the singing of Mr. E. Ellsworth Giles at a concert given at Piermont last week:

The fine quality of voice and artistic style of Mr. E. Ellsworth Giles, the tenor, was shown in his first selection and again when he sang Lefebvre's "Djelma." He was obliged to give an encore at the close and this was likewise heartily applauded.



1922 CHESTNUT STREET,  
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WILL the Philadelphia patrons of THE COURIER please notice the change of number of Philadelphia office.

\*\*\*

I learn with regret that Mr. George Bastert is no longer with Theodore Presser, at 1710 Chestnut street.

It is a pleasure to see familiar faces again appearing one by one. Mr. Constantin von Sternberg is busy arranging for the opening of the School of Music on the 27th.

Mrs. Ratcliffe Caperton returned to the city on the 22d after spending the latter part of the summer at Cushing's Island, Me.

Mr. Franz Bellinger, the baritone, and Mr. Nicholas Douty, the tenor, have returned from their summer touring on the Continent, and are already beginning their teaching with the outlook of a busy season.

Mr. Carl Zimmerman and Mrs. Marie Kunkel-Zimmerman, the popular soprano, have been spending their vacation at Prout's Neck, Me., and have now reopened their studio at 1710 Chestnut street.

Mr. Minton Pyne is again at his post as organist at St. Mark's.

Mr. Chas. Murphy, the talented young organist, is again in the city.

Miss Mary W. Miller, a former pupil of Mr. Sternberg, informed me of a series of symphony lectures which she is to give with her brother, Mr. Russell K. Miller. These lectures are to be explanatory and illustrative of the Boston Symphony concerts, and are to take place on the Saturday morning preceding each concert. These lectures proved a most agreeable and profitable feature of the preceding winter, and Miss Miller has every prospect of still greater success this year.

Del Puente has been engaged for six representations of "Rigoletto" at the Grand Opera House.

Mr. Sternberg opens the eighth year of his School of Music at 1720 Chestnut street on Monday with larger accommodations, larger faculty and increased facilities for the students who are fortunate enough to be under his tuition. His pupils are fast making a place for themselves among the younger teachers, and his school is, above all things, the expression of his own methods, permeated with his own ideas and personality. In one sense this is what every school of art must be, and its excellence will rise as high as the personal excellence and power of its founder.

Mr. Sternberg has personally trained his assistants and has the power of attaching pupils to himself in loyalty of heart, so that for the most part his school is homogeneous, consistent and centred in himself. Mr. Sternberg's art is known, his power of interpretation, his broad, impressionistic treatment united with precision, and his musical intel-

ligence. What artistic opportunities are open to pupils at the Sternberg school can be easily deduced.

\*\*\*

The Broad Street Conservatory, under the direction of Mr. Gilbert Combs, opened its summer half-term two weeks ago with a good number of pupils. While Mr. Combs is an excellent musician he has, instead of personally carrying his own ideas into the class rooms, gathered about him men well equipped for conducting the various departments, and incorporated their methods with his own into the general régime of the conservatory.

The building, by the way, is a most delightful place in South Broad street, with bright studios, modern conveniences, and a host of pleasant-faced and earnest pupils. The normal course of special training for teachers has attracted many from other parts of the country, and the advantages offered are of the highest order. Besides the regular vocal and piano classes, harmony, history, sight singing, &c., there is a pupils' orchestra which is quite a star of its kind. This is conducted by Mr. Combs himself and is certainly worthy of distinction among local orchestras.

M. FLETCHER.

#### Questions on Voice Phenomena.

Editors *The Musical Courier*:

In your issue of September 1 Mr. W. P. Thurston, of Berea, Ky., asks some "Questions on Voice Phenomena" sincerely and earnestly. As yet no one has directly answered him through your columns, and I would like to say one word.

If Mr. Thurston will but take the time to review in some standard work on physics the subject of sound he would not for an instant suppose that low A flat or any other tone could be reinforced through the tissues and clothing over the backbone. We are constantly met by optical illusions and mental delusions, and auditory mistakes are no less common. If Mr. Thurston will place his ear against the skin covering his pupil's spine, or get the vibration by the use of a stethoscope, such as physicians use, the fallacy of his observation will be clear to him.

Another thing: why were not all the notes given as clearly as the A flat. If the spine reinforces tone it will respond to all alike—not to one single tone.

Again he says: "A vibrating tuning fork suspended in the fingers cannot be heard at a distance of a few feet. If grasped by the teeth it can be heard at a distance of 10 feet." True, it can be heard three or four times as far when against the teeth as when in the fingers. Put the fork on a true sounding board and note the result. It sounds many times 10 feet. The vocal cords in vibrating in singing would probably produce but little more sound than the tuning fork if not reinforced by the cavities above it. Suppose it gets the reinforcement given the fork by the teeth it would still be a very small voice. But it gets no reinforcement by the vibration of tone. The cords are connected to bone by non-vibrating tissues. The fork comes into direct contact with the teeth which have their sockets in bone.

In placing the fork on the bridge of the nose the skin is so solidified by pressure that the fork gets a slight reinforcement by reason of the solidity; but oh, how slight is that reinforcement for any practical purpose!

Again he says: "Why has nature so arranged a number of muscles that when properly contracted they hold the larynx solidly back at the very spot where the spine is not covered by fleshy integuments? What significance is there to the fact that when this is done there follows an immediate and powerful increase both of volume and strength of tone?" The significance of the phenomena is that when so retracted the vocal cords are placed so that they are more easily drawn tight in their entire length and so vibrate more freely. But note when the larynx is so drawn upward



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back all of the tones of the "register" must be produced by simply tightening the cords in their entire length, as the rigid condition of the organs prevent the proper use of the arytenoid cartilages.

If Mr. Thurston will study carefully all of Dr. Muckey's articles that have appeared in THE MUSICAL COURIER his knowledge of vocal phenomena will be greatly enlarged. The world of vocal science will for all future time be greatly indebted to THE MUSICAL COURIER for the interest it has aroused in vocal science, and to Dr. Muckey and Professor Halleck for their invaluable original discoveries in the art of singing.

It seems almost incredible that in all the history of singing and voice culture never before has truly scientific work been done in explaining all the physics of the singing tone.

Every great singer that the world has ever seen or heard has been great in so far as their method has embodied the principles as laid down by Dr. Muckey. The great Lamperthi taught these principles, whether he understood the why or not. I never heard a great singer who used any other method in their best tones. The very idea of Edouard de Reszé singing with the method vaunted by Howard is a sacrilege. Such a vile method never produced a great singer. I admit that some of our most excellent vocalists do produce some of their middle notes by some such method, but high notes never; and it is always to the detriment of their voices. Barton McGuckin is now in Australia, or is going there, to engage in concert work, instead of continuing in the Carl Rosa Opera Company, simply because he produced all of his middle tones up to F sharp by this incorrect method of singing. And what a pity it is! He cannot be more than forty-five years of age now, and should be able to sing Lohengrin for fifteen or twenty years yet.

Sims Reeves is still singing—yes, singing (artistically) at the age of seventy-five or more. His voice would have been dead thirty years ago had he ever used a method of rigid muscles.

In my own mind I have tried to imagine a more ignorant mind regarding the principles of physics, or a greater ignorance in the art of singing, than that personified in John Howard. But it is impossible. I can only repeat the words of the ancient man of wisdom: "Seest thou a man wise in his own conceit, there is more hope of a fool than of him."

Never in the history of writing has there been a more profound and hopeless constipation of ideas than existed in Mr. Howard's brains when he wrote that flux of words for THE MUSICAL COURIER referring to Dr. Muckey's and Professor Halleck's demonstrations on the voice.

Very respectfully,  
W. M. ROBERTSON.

**Beethoven.**—A journal at Gratz, Austria, publishes an article on the Baroness Dorothea von Erdmann, to whom Beethoven dedicated his piano sonata, op. 101, and a letter of his in which he begs her to accept the work as a testimony of his attachment to the talent of the artist and to the Baroness personally. After the death of her first child her mind gave way, and she passed days in a state of apathy, refusing to see anyone. But one day Beethoven entered, opened the piano and began to extemporize. She seemed at first surprised, then burst into tears, and this flood of tears saved her.



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#### Told by the Old Circus Man.

"I SUPPOSE," said the old circus man, "that the greatest bass horn player that ever lived was Enos Stuklinton. He played the bass horn in our band. There have been men with a better knowledge of music, perhaps, and some with a more finished style, but none that could touch him in producing thunder. His playing came to be one of the features of the show. He was a star attraction where he was known, but to most people he came as a surprise; something more than they had expected, and they enjoyed him all the more on that account. For instance: At every performance, before the actual beginning of the show, we used to give a band concert and Mr. Stuklinton would begin to get in his fine work there. As the people listened to his first thunderous 'oomphahs!' they were amazed. But when they heard the canvas of the great tent flap in unison with the blasts of his horn they all laughed. And thereafter throughout the performance they all paid close attention when Enos raised the instrument.

"We tried of course always to make a route for the show that wouldn't conflict with anybody else, for there were plenty of towns that wouldn't stand but one show at a time. Two would lose money in them, however good they might be. But sometimes we ran against some stubborn man that wouldn't give way, and then there was nothing to do but to show and beat him if we could. But the other show always held its end up, and there was sure to be a grand row every time over something.

"Once, when we struck a town with another show, we learned somehow that they had a great bass horn player in their band, and of course we challenged 'em for a contest. And they took up the challenge very promptly. There wasn't much time to prepare for it, but we billed the town in an hour, and got permission to put up a stand on the public square, because it was to be a free exhibition, and that attracted attention. And then it was a small town where news travels quickly, and though there was only two or three hours to tell 'em in, it seemed as though they all knew, and everybody else in the surrounding country.

"The contest was at noon, and of course the two bands played as accompanists of the horn players. And that made a big band concert, and the crowd was something enormous. The terms were that each man was to play once, and then a vote of the people was to be taken. The man defeated in that round had a right to call for another. If the man defeated in the first round won the second, the man who won the first round had a right to call for a third round; but the winner of two rounds by the vote of the people was to be declared the winner of the contest.

"Well, the men in our show bet every dollar they could rake and scrape on Enos; and some of the more gentle hearted of them thought they were just robbing the men in the other show. Our old man not only bet all his money, but he bet the idol of his heart, the famous old giraffe of our show, against the other show's moth eaten buffalo; and he was so dead sure that he threw in a cinnamon bear to boot.

"Our side had the first inning, and our band showed 'em how to play; and then Enos stood up for his solo. And how he did make the thunder! It was 'oomphah! oomphah! oomphah!' as it had never been heard before, and he fairly carried the people off their feet.

"Then the other band played a tune, and their man got up. And there's no use talking, he raised more thunder than Enos did, and set the people shouting.

"Then the mayor got up to take the vote, as he'd agreed

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to do, and he was interested now as much as anybody. And the people voted for the other man, as we expected they would. But we hadn't any doubt about the final result, for we thought that Enos would unshackle now and break away and make the blow of his life. And he did. We who had been hearing him for years had never heard him approach what he did now. It was wonderful. He set the people wild, and we thought we had 'em sure.

"But the other man's very first 'oomphah!' made us tremble, and as he went on we knew we were lost—money, giraffe, everything. We'd never heard anything like this before. It wasn't just simple peals of thunder; it was a thunder factory in full blast, and working with a double force of men. There could be only one verdict.

"That afternoon the whole town went to the other show and left our big tent empty. The other people came over for the animals they'd won, before show time. They wanted to take 'em over and walk 'em around in their ring. The old man had 'em brought out. When the giraffe realized what had happened he wound his neck around the centre pole and wouldn't budge; but the old man finally persuaded him, and over he went, to be made a show of in the other circus.

"Enos Stuklinton never blew a bass horn again. He'd had the opportunity of his life, had missed it, and he hadn't the heart. After that he always blew a baritone.

"For my own part I always thought there was a trick in it. Don't you know, there are things that look fair and square on the face of it that you feel certain, all the same, are off, in some way. Well, I knew there was something wrong about that man's bass horn playing, and years afterward I heard what it was. He had a bellows attached to the horn, with a hole in the side of the horn for the nozzle of the bellows, and the bellows inside his clothes out of sight, and a rod running down to a treadle under his foot. He reinforced his own blowing with blasts from this bellows. And, of course, the man didn't live that could stand up against him.

"We told Enos about this, but it was too late. He'd lost his ambition, and was satisfied now to play second fiddle, though he might still have been a champion."—Sun.

**Schuch.**—Ernst Schuch, of Dresden, celebrated on September 1 his twenty-fifth year's jubilee as hofkapellmeister at the Dresden Opera House.

**New Operas.**—"La Talena," by A. Samareglia, Venice; "Un Dramma," by Zerniz Tueile; "Die fromme Helene," A. von Goldsmith, Hamburg; "The Wooden Sword," Zöllner, Berlin.

**Richard Strauss.**—The conditions on which Richard Strauss continues his residence at Munich dependant are a salary of 12,000 marks a year and the title of first court capellmeister.

**Reich.**—Wilhelm Reich, whose opera, "Der Schwan," was given with success some years ago at the old Kroll Theatre, Berlin, has completed a new opera, "Tadeo Castro," the text based on the drama "The Judge of Zalamea."

**Wagner Museum.**—The Museum at Eisenach now possesses the old piano on which Wagner took lessons from Weinlig, the autograph score of "Rienzi," the warrant, issued at Dresden in 1848, to arrest Richard Wagner as "an individual politically dangerous." The number of visitors to the museum is not as great as was anticipated, only a few pilgrims from Bayreuth having come to the old out of the way town.



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#### SEASON 1897-98.

The Great Dutch Pianist

# SIEVEKING

UNDER THE DIRECTION OF

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## Kreisleriana.

By C. A. BRATTER.

SEVENTY-FIVE years ago, in September, 1822, a great humorist passed away after having frittered into morsels a quaint and fantastic genius by etching grimacing caricatures and scribbling gaunt ghost stories—the once popular, now almost forgotten, E. T. A. Hoffmann.

He was in turn a law scholar, a poet, a referendar at several Government offices, a sketch artist, a musician, a beggar, a libertine, a composer, and always a genius. In fact, Ernst Theodor Amadeus Hoffmann stands out as one of the most remarkable figures not only in German, but in universal literature. He is usually classified as a "romanticist," but this does not do his complex, intricate nature any justice. He was the acme, or, if you prefer it, the finest essence of romanticism. His every word, every utterance of his over-fecund brain, every bit of debauchery, his self-inflicted beggary and subsequent luxury as high judicial councillor in Berlin, they were all emanations of what we modern people would call mental and moral vagaries, but which in his time was the finest blossom of his contemporaries' intellectual ideal.

It was the time when the world had lived off prose and was sick of it; when it loathed the coarse mental food of the first half of the eighteenth century, and longed for substantial poetic ambrosia; when it turned away in disgust from the common, the simple, the healthy, and yearned for the intellectual opium of romanticism. They indulged, then, in the impossible and the supernatural; they enjoyed and were plunged for a while in ineffable delights; the universe seemed to expand, the imagination to grow colossal, the feelings to become supernaturally subtle; all limits were removed; the fancy roamed over endless, ever-varying tracts, and soared up into the clouds of the unintelligible, and dived into the bottomless abyss of chaos; all things quivered with a strange new life, with an unceasing, ever-changing life; everything was not itself, but something else; all was greater, higher, deeper, brighter, darker, sweeter, bitterer—ineffable! A paradise of Mohammed, of Buddha, of Dante; it was enjoyment, keen, subtle, intoxicating, until the reaction came, the inevitable after-effect of the drug—depression, languor, convulsion, *tedium vitae*.

This is what our forefathers called "romanticism." It is a thing of the past; thoroughly so. Happily? Well, let us leave this question open.

Ernst Theodor Amadeus Hoffmann was born and reared amid this intoxicating atmosphere. He sympathized with its poetry, its ludicrousness and its sadness, and embodied them all in one grotesque, pathetic figure: the poor, half-mad Capellmeister Johannes Kreisler, "cracked musicus par excellence," as he signs his letters; the incomplete genius of broken career, poetic dreams and crazy fancies; who used to go about dressed in a coat the color of C sharp minor, with an E major colored collar. And of all the glimpses Hoffmann has given us of Capellmeister Kreisler none is so weirdly suggestive as that in which we see him improvising on the piano at his club.

His friends had met one evening expressly to hear Kreisler's extemporary performance, and he was just at the point of sitting down to the instrument when one of the company recollected that a lever had on a previous occasion refused to do its duty. He took up light and began his search for the refractory lever, when suddenly, as he leaned over the interior of the piano, heavy pair of brass snuffers crashed down from the candlestick on to the strings, of which half a dozen instantly snapped. The company began to exclaim at this unlucky accident which would deprive them of the promised performance; but Capellmeister Kreisler bade them be of good cheer, for their should still hear what was in his mind, as the bass strings remained intact.

Kreisler put on his little red skullcap and his Chinese dressing gown, and sat down to the piano, while a trusty friend extinguished all the lights, so that the room remained in utter darkness. Then, with the muffing pedal down, Kreisler struck the full chord of A flat major and spoke:

"What is it that murmurs so strangely, so sweetly around me? Invisible wings seem to be heaving up and down. I am swinging in perfume-laden air. But the perfume shines forth in flaming, mysteriously linked circles. Lovely spirits are moving their golden pinions in ineffably splendid sounds and harmonies."

Chord of A flat minor (mezzo forte): "Ah, they are bearing me off into the land of eternal desire, but, even as they carry me, pain awakes in my heart, and tries to escape, tearing my bosom with violence."

Chord of E major (third), forte: "They have given me a splendid crown, but that which sparkles and lightens in its diamonds are the thousand tears which I shed; and in

as a concert director, tapeworm doctor, *ricco mercante*, he pitches snuffers into the strings to prevent my playing!—Kreisler, Kreisler, shake thyself up! Seest thou it hiding, the pale ghost with the red burning eyes, stretching out its clawed, bony hand from beneath its torn mantle—shaking the crown of straw on its smooth, bald skull? It is madness! Johannes, be brave! Mad, mad, witch revelry of life, wherefore shaketh thou me so in thy whirling dance? Can I not escape? Is there no grain of dust in the universe on which, diminished to a fly, I can save myself from thee, horrible, torturing phantom? Desist, desist! I will behave! My manners shall be the very best. *Hony soit qui mal y pense*. Only let me believe the devil to be a *galantuomo*. I curse song and music; I lick thy feet like the drunken Caliban; free me only from my torments! Al! Al! Abominable one! Thou hast trodden down all my flowers; not a blade of grass still greens in the terrible desert—

"Dead! Dead! Dead!—"

When Capellmeister Kreisler ended, all were silent; poetry, passionate, weird and grotesque, had poured from their friend's lips; a strange nightmare pageant had swept by them, beautiful and ghastly, like a mad brocken medley of the triumph of Dionysos and the dance of Death.

They were all silent—all save one, and that one said: "This is all very fine, but I was told we were to have music; a good, sensible sonata of Haydn's would have been much more the thing than this." He was a Philistine, no doubt, but he was right; a good, sensible sonata of Haydn's—nay, the stiffest, driest, most wooden fugue even written by the most crabbed professor of counterpoint would have been more satisfactory for people who expected music. A most phantastic rhapsody they had indeed heard, but it had been a spoken one, and the best strings of the piano had remained hanging snapped and silent during the performance.

Poor Capellmeister Kreisler! He has long been forgotten by the world in general; and even those few who, through Schumann's "Kreisleriana," were induced to form his acquaintance, smile at his weird portrait as a relic of a far-distant time, when life and art and all other things looked strangely different from how they look now. Yet the "crazy musician" of Hoffmann is but the elder brother of all our modern composers. With the great masters of the last century—Haydn, Mozart, Cimarosa, who were scarcely in their graves when he improvised his great word-phantasia—he has no longer any connection; with our own musicians he is closely linked, for, like him, they are romantics.

They do not, indeed, wear C sharp minor colored coats, nor do they improvise in the dark on pianos with broken strings; they are perfectly sane and conscious of all their doings; yet, all the same, they are but Kreisler's younger brothers. Like Kreisler, music deals no longer with mere sequences of melody and harmony, but with thoughts, feelings and images, hopes and fears and despair, with chaotic visions of splendor or of ghastliness. But the position of our music differs from that of Kreisler in this much, that, while Kreisler spoke to depict his fancies and whimsies, we have a grand orchestra, never dreamt of instruments, and a special art of mixing sound colors and producing orchestral effects of a thousand varieties to the same end.

What a gulf of difference between Capellmeister Kreisler and Richard Strauss! Between the word phantasia and "Also sprach Zarathustra!" And yet they are but two branches of the same tree; they are romantics and "Programm-Musiker" musicians "with a purpose."

To be sure, Kreisler's "Programm-Musik" is of the rudest and crudest sort; very little music, and a great deal of comment. Our musicians have completely overthrown this method; they give us three quarters of an hour music, and often only one word as guide and comment. And in many cases—alas and alack!—we have neither music nor comment, but a chaos of sounds and descriptive gibberish.

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## THE AMERICAN PATRIOTIC MUSICAL LEAGUE.

(INCORPORATED UNDER THE LAWS OF THE STATE OF NEW YORK.)

FREDERIC GRANT GLEASON, President-General,  
Auditorium, Chicago, Ill.WINFIELD BLAKE, Secretary,  
Carnegie Music Hall, New York.HEADQUARTERS—THE SOCIETY OF ASSOCIATED ARTS,  
229 West Fifty-second Street,  
NEW YORK, October 4, 1897.

WHEREAS, For years the complaint has arisen throughout the country that our native talent and musical activities are being systematically starved out of existence, and that thousands of American artists and students are being morally and materially injured;

WHEREAS, an inquiry into the cause of these complaints reveals the imperative necessity for a better order of things, not only in the field of music, but also in the entire system of public entertainment.

AND WHEREAS, THE AMERICAN PATRIOTIC MUSICAL LEAGUE, has been incorporated under the laws of the State of New York, for the purpose of disseminating its following

## DECLARATION OF PRINCIPLES.

I.—True education does not imply mere familiarity with the facts taught by the sciences, but includes all things which furnish impulses toward what is true, good and just. You do not educate a man by teaching him things he does not know only, but by making him something more and better than he is or by recreating him. Anything, then, which impels us to do what is good, true and just must be considered in the light of an education.

II.—We uphold the principle that the true mission of music, the drama and all other forms of public entertainment is to recreate mankind; that in all its phases, entertainment is properly an educational factor and should be treated as such.

III.—We insist that the character, quantity and cost of public entertainment should be governed by other considerations than the whims of fashion and the interest of managerial speculation. That a national institution should be created to have a guiding influence over these matters.

IV.—We hold that because no such censorship has been established the present manner of treating this tremendous force is such as to deprive it of any real educational value, and enlist it almost entirely in the service of avarice on the one hand and sensuality on the other, and that out of this haphazard management has grown two classes of evils, one affecting the general public and the other the well-being of the artists and students.

V.—We claim that under a proper system the public would be educated to appreciate and respect the creation of the composer or author and the art of the interpreter; but under the present system every possible influence is exerted to excite a morbid interest in the immoralities and personal peculiarities of the artists, to the utter debasement of the art they pretend to interpret. This cannot tend but to lower the moral tone of the public and kill any hope of progress in art. This "sensationalism" has so dominated the minds of the American public that to-day foreign talent and institutions are taxing us to the extent of \$7,000,000 annually in music alone.

VI.—We know that the baneful effect of this condition on the American artist, teacher and student is simply crushing.

1. The unavoidable conviction is forced upon every struggling woman in the profession that talent, industry and especially virtue are *not* the qualities which command success.

2. Finding themselves held in little esteem by the public and managers, their own self-respect is weakened and the soil is prepared for the sowing of evil seed.

3. The annual tribute of \$7,000,000 to Europe leaves very little demand or emolument for the American talent; thus the struggle for existence is intensified through the entire profession, and many deserving artists are compelled to submit to such degrading conditions as seeking charitable assistance and listening to propositions which would involve their eternal shame if accepted. An army of human beings fitted by nature and education to ennoble and delight mankind are being dwarfed, starved and degraded by this system, which caters only to sensationalism and seeks only to make money.

VII.—This is not a theory, but a condition that can be demonstrated by abundant evidence. While we intend no attack or interference regarding any individuals or class of individuals, we purpose persistently to strive for the improvement of this condition.

VIII.—We have no desire to supplant or trespass upon the

field of any existing organization or society, but heartily to co-operate with all whose objects are in sympathy with our demands, which are:

The greatest possible amount of attention to music in our public schools.

The adoption of a national theatre system that shall provide the best possible class of entertainment for the masses, the largest part of the time at the smallest possible cost. Public and professional distinction between musical and dramatic art and mere sensational amusement.

The protection and encouragement of American native or resident students, artists, composers and teachers.

More and better facilities for supplying the masses with musical education.

IX.—Realizing that the fundamental evil is the lack of an organized censorship, and that in this country such an institution to succeed must be supported by public sentiment, we desire to acquaint the public with the necessity for its existence. To enlist the public we must first enlist its leaders, and to do this we propose to issue 250,000 copies of a magazine which shall contain all available literature on the subject, the opinions of the leading citizens of America, musical history and biography, a comprehensive exposé of the prevailing evils, with statistical corroboration, and the best plan that can be devised for a truer condition of musical and dramatic art in America.

AND, WHEREAS, THE AMERICAN PATRIOTIC MUSICAL LEAGUE is desirous of preparing the way for the establishment of such a national institution, in which all existing educational, protective and art societies shall have a voice, and through its secretary, Winfield Blake, solicits the co-operation and affiliation of all such existing organizations;

AND, WHEREAS, THE AMERICAN PATRIOTIC MUSICAL LEAGUE purposes to place statistical information and other valuable data at the disposal of its affiliating organizations free of charge, and heartily to co-operate with all for the advancement of the special work of each.

IT IS HEREBY RESOLVED that the SOCIETY OF ASSOCIATED ARTS (First New York Auxiliary of THE AMERICAN PATRIOTIC MUSICAL LEAGUE), organized for the purpose of promoting the work of THE AMERICAN PATRIOTIC MUSICAL LEAGUE, encouraging social intercourse between its members and providing them with lectures, artistic entertainment and instruction in various branches of art, does hereby pledge its assistance in disseminating the doctrines and literature of THE AMERICAN PATRIOTIC MUSICAL LEAGUE, and shall be known as an Affiliating or Associate Organization of THE AMERICAN PATRIOTIC MUSICAL LEAGUE, until this resolution is repealed.

In witness whereof this resolution has been signed by

L. DONNA CHUNA,

President.

Among the members are such eminent musicians as Hans Kronold, Signor Dante del Papa, who, in spite of his high standing abroad, adopts America and American interests; H. S. Krouse, pianist, who refers to Josef; George Gay, painter; L. Donna Chuna, formerly instructor at the Boston School of Oratory; William Friend, Eladio Chow, I. P. May, Lillian Stillman, J. Mortimer Chuna and others.

All organizations desiring to affiliate with the American Patriotic Musical League, and all individuals desirous of organizing new societies or clubs for that purpose, can obtain the blank form upon application to

WINFIELD BLAKE, Secretary.

CARNEGIE MUSIC HALL, NEW YORK.

## Sousa and His Band.

## THE ELEVENTH TOUR.

SO long as a nation is vigorous and self-assertive, so long will it delight in wars and rumors of wars and in all the pomp and paraphernalia of war. And if it cannot have the realities it will delight in whatever suggests them—particularly military bands and military music. The enthusiasm that a good military band like Sousa's awakens everywhere is a sign of the life and spirit that lurks in the people, a sign that the soldier impulse is not yet dormant and will spring to action whenever necessity requires.

A very neat compliment was paid to Sousa's music at the Queen's jubilee. As the Queen stepped forward to begin the grand review of the troops the united bands of the household brigade played the "Washington Post March," and it was thereafter the principal march of the week. Yet the English have good composers of their own who write very respectable marches. But the English are a warlike nation, and they recognize the irresistible swing and dash of that music which so well expresses that spirit. Equal compliments have been paid to Sousa's compositions by other nations; even little Mexico has contributed her lively share of appreciation in that amusing contrempts which was explained a few weeks ago in THE MUSICAL COURIER. And 18,000 bands, it is stated, buy and play his music. That there is good musical reason for this appreciation may be seen by anyone who will consider the interesting structural work of Sousa's music, the foundation of which gives such lasting value to his brilliant melodies. Through his German mother and his Spanish father he has inherited a combination of qualities which give him unique power within his chosen field.

Besides his qualities as a composer, his training of a military band to reach so high a point of excellence shows that he is a born leader of men. The same qualities which make a successful general are those which on a smaller scale make a successful band leader. There must be personal magnetism, infinite self-control, self-confidence, quick judgment and recognition of the value of stern discipline. Sousa has all these advantages, as well as a handsome and dignified presence. His band shows the result. For while there may be a good leader without a good band, there can never be a good band without a good leader. Sousa guides his band as a wise general controls his army. He looks upon it not as a machine, but as a composite being which is susceptible to the same emotions that any one man may feel.

Mr. Sousa may not distribute his instruments according to the rules of that British military authority who advises that the small drum be under the care of an experienced man and that the tuba be always given to a large good-natured gentleman, but he knows how to distribute his men to good advantage and how to get fine effects sometimes by unconventional means.

"Sousa is coming" are now the magic words which are heard in many a town where he has been, and there are few of any importance which he and his band has not visited. He has with him on this his eleventh tour Miss Saidee Estelle Kaiser, soprano; Miss Maud Reese-Davies, soprano; Miss Jennie Hoyle, violinist; Mr. Arthur Pryor, trombone; Mr. Frank Christianer, manager; Mr. George Frederic Hinton, business manager.

The dates begin October 4 with Scranton, Pa., and thereafter follow in quick succession these engagements for October:

October 5	Wilkesbarre, Pa.
6	Danville, Pa., matinee.
6	Williamsport, Pa., evening.
7	Wellboro, Pa., matinee.
7	Elmira, N. Y., evening.
8	Corning, N. Y., matinee.
8	Hornellsville, N. Y., evening.
9	Olcian, N. Y., matinee.
9	Bradford, Pa., evening.
10	Buffalo, N. Y., evening.
11	Pittsburg, Pa., exposition, one week.
17	Washington, D. C.
18	Baltimore, Md.
19	Frederick, Md., matinee.
19	York, Pa., evening.
20	Lebanon, Pa., matinee.
20	Harrisburg, Pa., evening.
21	Chester, Pa., matinee.
21	West Chester, Pa., evening.
22-23	Philadelphia, Pa.
25	Boston, Mass., Boston Food Fair Mechanics' Hall, one week.

Richard Pohl.—The manuscript collection and library of the late Richard Pohl have been bought from his widow by the city of Baden Baden.



## Lewis Williams

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## In Memoriam.

THE most lovable and gifted personality in the musical community of Philadelphia has been called away. Michael H. Cross is dead. Surrounded by those nearest and dearest to his affectionate nature, he breathed his last in the early hours of Sunday morning of this week.

The place held by music in this city is somewhat peculiar. There is a quiet, underlying sentiment in its favor, and the very depth of it perhaps retards those loud and explosive demonstrations which are common in more modern communities. Just what share Michael Cross had in building up the musical taste of his birthplace and abiding place may not be computed. All that we think of at this hour is that his work is done. Nay, more than this, we must recall how long and patiently he labored, always in kindly sympathy with other workers. No one knew him longer nor better than his few chosen companions of the famous Saturday nights, and not one of them can recall an unkind word from these now silent lips. He was too full of praise to be really critical. But there was ever before him the lofty ideal, and those kingly words of Tennyson's latest verse might well have been his beacon light:

Forward to the starry track,  
Glimmering up the heights beyond me,  
On, and always on.

Michael Hurley Cross was born in Philadelphia in the year 1830. He was the son and also the grandson of a professional musician. His father, Benjamin Cross, was one of the founders of the Musical Fund Society of Philadelphia, founded about 1820, and which is still thriving. Mr. Cross was also blessed with a mother of good musical education, which she was not slow in imparting to her son. Thus equipped, the boy began his career very early. At fifteen he was a church organist, and he continued to direct the musical services of different churches throughout his life. Eighteen years were passed in charge of the organ and choir of the Cathedral of Saints Peter and Paul. Almost the same lapse of years had been expended at the Episcopal Church of the Holy Trinity, in whose service he died.

The best work of Mr. Cross' life was that which he expended in drilling choruses. Nearly every choral organization in this city which was formed during the period of the professional life of Mr. Cross has had the advantage of his musical direction. What those advantages were those who experienced them may best measure. One instance, however, that of the *Orpheus*, is worthy of particular attention.

The members of this male chorus, when it was first organized as an off-shoot of then long established *Abt Society*, were pronounced by musical judges as decidedly unpromising material, chiefly on account of their youth. Less than twelve months of study and practice under Mr. Cross set the *Orpheus Society* abreast with all the then active male singing societies in popular favor, all the others have since gone the common way of choruses. The *Orpheus* is still an active factor in musical affairs. For a quarter of a century, up to within the few unhappy months of Mr. Cross's fatal illness, they have known no other baton than his; and no sadder nor more faithful tribute will be offered to his memory than their services in the *Requiem Mass* which they will sing to his memory on next Thursday.

Other choruses led by Mr. Cross were the *Cecilian*, the *Handel* and *Haydn*, the *Abt* and *Eurydice*. Nothing better pleased him than the study and production of new compositions of importance. His interpretation of Gounod's "Redemption" and "Mors et Vita" were of very unusual musical effectiveness and excellence. The same may well be said of the production of the *Bach St. Matthew Passion Music*, which has never been so adequately performed in this country, so far as the present writer may

judge from hearing it in different cities and at several dates.

As a composer, the unmistakable gift was retarded by inexorable surroundings. That it existed is well proven by the fact that when, in later life, some occasional opportunities of leisure were afforded, the busy mind at once commenced to flow with fresh and beautiful ideas; not less beautiful because they had been so long delayed. A piano trio, already published, and a quintet, still in manuscript, are prominent examples of these productions. One of his last musical efforts was to rise from his sick bed and play the 'cello part of the quintet with some musical friends who had called. Other works, belonging more immediately to the exigencies of church service, were prepared by him in earlier years, and a mass for male voices is still in use in services held here.

Some years ago, in collaboration with the late Charles H. Jarvis, Mr. Cross presented several annual series of symphony concerts. Both of these admirable musicians had chiefly their labor for their pains in all such enterprises as these. But the benefit and the pleasure given to the few were dearer to them than box office receipts. Mr. Cross was also a member of the Philadelphia Quintet—(Jarvis, Cross, Gaertner, Schmitz and Plageman)—to which organization the music lovers of thirty years ago were deeply indebted for a series of programs at that time quite beyond the musical conditions of this or other American cities.

It is only relatively that a death like this of Michael Cross must be considered a loss. The work of a man's life, of every man's life, has its measures and limits. This one was full of seed sowing, and we who have received its benefits have no right to it unless we resolve to profit thereby. To do this each one must labor as he did. Mr. Cross was not only a musician; he was a scholar in various departments of knowledge. In his comparatively later years, during the forced respite from professional work caused by an attack of ill health, he took up and fairly mastered the study of the German language. He was never idle. The hours saved from engagements were invariably spent in study or musical practice. During the course of his busy life he had made extensive and interesting collections relating to music and kindred pursuits.

On the walls of his study room were choice autographs of Mozart, Beethoven and Haydn, his three chosen musical deities, and many more of almost equal interest to the ordinary collector. Among his store of fine instruments was a viol de gamba, of which he was especially fond. It is a choice specimen of this now nearly obsolete instrument, and there were violas and violins of much interest and value.

No mention of the life of Michael Cross would be complete without reference to his Saturday night musicales, which, at No. 1705 Race street, and afterward at his last residence, 32 South Twenty-first street, were continued almost without interruption for upward of thirty years. Here he summoned a company of music lovers who, like himself, loved to serve the beautiful art rather than be served by it. What is now to become of those *Noctes Ambrosianae*? The places of the master spirits are vacant. Jarvis is gone. Cross is gone. Dear old Plageman, in far off Prussia, waits beside the shoreless sea the summons which comes ever nearer.

The survivors are few indeed and lonely. Yet how beautiful has been the life work of these men! And when we say farewell to Michael Cross shall not the words already quoted be welcome and exultant messengers?

Forward to the starry track,  
On and ever on.

JOHN BUNTING.

PHILADELPHIA, September 27.

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## Honolulu Musical News.

HONOLULU, September 8, 1897.

ON Saturday evening, August 28, Henry E. Cooper, Minister of Foreign Affairs, gave a musical at his residence which was attended by a large number of society people. The program opened with a trio for violin, 'cello and piano, and there were songs by Mrs. Chas. B. Cooper and Mrs. A. F. Judd, violin solo by B. L. Marx, a recitation by Miss Cartwright and a solo by Miss Walker. Mr. Cooper has a very fine *Aeolian*, and he played several selections on it.

Miss Zella Leighton, of St. Louis, has taken up her residence here with the intention of teaching vocal music. She has already been engaged as leading soprano in the choir of the Central Union Church.

Miss L. M. Hyde, the new music teacher for Oahu College, arrived on the last steamer from California. She is a graduate of the New England Conservatory.

In THE COURIER of August 11 was a letter from me under the heading of "Honolulu Musical News," in which I mentioned that Mrs. Montague Turner had left Honolulu and gone to the States. I further stated that "her departure will not be much of a loss here, as her voice is gone."

I desire to entirely withdraw such a statement as being entirely incorrect and without foundation and likely to injure Mrs. Turner. I regret it should have appeared in my correspondence. As I am given to understand by a gentleman recently arrived from the Coast, Mrs. Turner is now giving vocal lessons in and around San Francisco, and if she meets with the same success there as she did in the Australian colonies, where she resided several years, she will have no reason to complain.

The Hawaiian Band, after a three weeks' vacation, has resumed regular rehearsals, and Bandmaster Berger promises us some new music.

HAWAII.

**Madame Dyna Beumer Sails.**—[By CABLE.]—September 25, 1897 (11:30 A. M.).—A banquet was tendered last night to Mme. Dyna Beumer by the committee of the principal musical societies of the city. A great crowd assembled at the jetty before the departure of the *Friesland*, of the Red Star Line, to wish the great Belgian cantatrice "bon voyage" and success. Madame Beumer was literally covered with flowers.

**Two Sun Cables.**—London, September 25.—An interesting discussion in Rome on the question of church music reveals a strong desire to return to the true church music, namely, the Gregorian chant and the compositions of Palestrina and his school. The Congregation of Rites has frequently revised the rules of the music services, but they have been nugatory, owing to the opposition of the rectors and chapters of the churches, especially the chapel masters.

The famous Jesuit review, *Civiltà Cattolica*, five years ago made a vigorous campaign against ecclesiastical music in Rome, including the Pope's Chapel. The writer, Father De Santi, was silenced at the instance of the chapel masters, organists and singers. It seemed as if the system which had resisted many regenerators, including Liszt, was likely to be perpetuated, but the reformers are now encouraged by the removal of the intolerant Prefect of Rites, who has been succeeded by the friendly Jesuit Cardinal Mazzella.

London, September 25.—Emperor William threatens to produce a new musical composition. He made Archduke Frederick the repository of his views on music, literature and art during lunch on Sunday, when he mentioned that he would shortly compose something.



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## Critics and Criticism in Music.

THE creative and reproductive artist has two factors to deal with—criticism and the public. He gives the world the fruits of his knowledge and his talent. The critic's mission is to become familiar with them; the public mostly enjoys. The critic assigns to the works of the artists their rank; upon the criticism they receive depends to a great extent their acceptance by the public, which after all lacks independent judgment. "The artists are those who know works of art and can create them," says Liszt.

The critics need only to know—knowledge is the foundation of their judgment. They must be familiar with everything of importance before they can recognize the value of anything new. A critic must be a high priest of beauty—he must reject every undue sacrifice; he must refuse admission into the sanctuary to those who have no calling. But he must also be an iconoclast. Iconoclasm, though often barbarism, becomes at times a necessity, a duty—for the images to be destroyed may be idols, the god worshipped a fetish, set up in a shrine of sham sanctity and surrounded by a cast of augurs. The inconoclast critic must have the courage to stem the tide of bad taste which invades the domain of art. He must have the strength to break idols which delude an ignorant or indolent multitude. Able and thorough criticism is not only based upon knowledge, but it requires the gift of intuition and penetration.

It is comparatively easy to criticise a book, a picture, a statue—the critic can examine and study his subject at leisure. Not so the dramatic performance. The word once spoken is gone; gesture, however impressive, easily passes from our memory. The transient character of dramatic and musical performances renders criticism difficult. But music offers the greatest obstacles. To grasp the tone before it dies away upon the air, to retain an image of it in one's mind, is an accomplishment in itself. The ear of artists is really in need of training—how much more that of critics and audience! An unfortunate feature is the theoretical ignorance of critics. Schumann says: "No criticism is so difficult to supplement with proofs as musical criticism. Science has mathematics and logic, poetry has words, other arts have nature, from whom they borrow form to rely upon. Music is the orphan, whose father nor mother we cannot name."

Artists, thoroughly conversant with form and structure, accustomed to the reading and study of scores, are often incapable of judging a work from one hearing. Yet this is expected of critics. The performance also requires a knowledge of the music performed—and a thorough knowledge it must be. How many of our music critics are possessed of such knowledge? Grillparzer, the Austrian dramatist, has written a number of pungent epigrams on critics and criticism, which can be applied to both drama and music. He compares the limited vocabulary of critics to that of parrots, he reproaches them with repeating the opinions of others, and finally exclaims: "They all know how to do a thing, but cannot do it themselves."

This remark is not uncommon, though very unreasonable. If the music critic were to be a composer we should have to demand that he be a good composer, and if we were to continue logically we might arrive at the conclusion that only one man is really capable of judging a certain work, viz., the artist himself. On the other hand, the artist appears to be least capable of criticising, because he cannot isolate himself from his work. Weber and Schumann in their writings have made many an erroneous statement. Wagner is not unjustly reproached with prejudice.

A critic who does not compose, but whose theoretical knowledge enables him to understand the structure of a

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work, and relation to others of its kind, is best able to pronounce an impartial opinion, one based solely upon the work *es ipse*. He must not only be familiar with the literature of that art, be it drama or music, but be master of the language in which he expresses his ideas. The terminology of average music criticism is very limited. Hackneyed phrases abound and breed evil. Mediocrity, hardly rising above the standard of artisanship, is often spoken of in the same terms as genius. The undue encouragement thus received is the source of the alarming spread of dilletantism.

If music criticism is to develop into an art it must be backed by theoretical knowledge and familiarity with musical literature, and must have the courage of individual isolation, if needs be of iconoclasm. Such criticism benefits both artists and public. An able critic can be a teacher of his readers and direct their thoughts and elevate their taste. The average critic not only does not do this, but destroys the confidence which an intelligent audience may have placed in its own instinct. His unscrupulous condemnations may do as much harm as his eulogies.

Music criticism has always labored under these difficulties. A few there have always been who kept up with the spirit of the times, but these few were outnumbered by scores who trotted half a century behind and often more. The curiosities of music criticism are numerous. The reception of Mozart's "Don Giovanni" and "Magic Flute," of Beethoven's First Symphony and first trios, of his violin sonatas, of the Ninth Symphony; Weber's scorching criticism of the "Eroica"; Spohr's and Tieck's opinion of Weber; Hauptmann's prophecy that Wagner's works would not survive their author—are not a few examples. Every composer who trod new paths found a Hanslick; yet Hanslick, in spite of his mistakes and prejudices, is one of the best critics we have had.

Given an authority, and a certain oracular sentence uttered by some critical great mogul, and the result is a thousand echoes of this utterance, proclaimed throughout the world by a thousand little authorities, each as convinced of his infallibility as the first, and each looked upon in this light by an innocent public—and the fate of a work is sealed.

Such is the state of musical criticism in general. Few of the critics wielding such authority are awake to their duty: first to learn to know, and then to judge a work by itself and in connection with its kind. Yet criticism itself is an art. But as some German writer has said: "Kunst kommt von können und können von kennen"—art is based upon ability and ability upon knowledge, and to acquire both knowledge and ability is not within everyone's reach.

A. VON ENDE

119 West 137th street, New York city.

## New York College of Music.

AT the concert to be given at the New York College of Music (Alexander Lambert director), Wednesday evening, October 18, Herr Rudolf Zwintscher, the well-known Leipsic pianist, will make his first appearance in this country. He will have the assistance of Albertus Shelley, violinist.

**Munich.**—The house in which Orlando di Lasso lived from 1532 to 1594 has been pulled down to make room for a new building.

**Brahms.**—A number of Hamburg artists purpose to erect a monument to Johannes Brahms in that city, which is the birthplace of the composer.

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C. SCHIRMER, NEW YORK.

## A Correction.

EARLHAM COLLEGE,  
RICHMOND, IND., September 29, 1877.Editors *The Musical Courier*:

IMAGINE how uncomfortable I felt on glancing over *The Musical Courier* of September 8, to read a quotation from the Buffalo *Evening News* stating that I had received the degree of Mus. Bac. from some unknown college; further to read the opinion, or, at least, the suggestion, of your Buffalo correspondent that I was "sailing under false colors"; still further in the same connection some annihilating editorial comments regarding persons, degrees and colleges.

Permit me to state, first, that I have never taken the degree of Mus. Bac.; secondly, that the item in the Buffalo *Evening News* was from a source unknown to me.

I have, with many others, been glad to use, as an incentive for study, the associate and fellowship examinations of the American College of Musicians, which are given annually in New York.

May I repeat, for the information of your correspondent, what ought to be well known, namely, that the American College of Musicians was in 1895 incorporated as a college of the University of the State of New York, which has jurisdiction over all universities, colleges and schools in the State, including Columbia and Cornell. No school in the State of New York can to-day take the name of college or lawfully confer degrees without an endowment of \$100,000, except in case of a valid incorporation previous to 1892. The degree of Mus. Bac. is offered by the American College of Musicians, not as an honorary degree, but only on rigorous examination.

If you can with these facts relieve me from the embarrassing position into which I am unjustly thrown I shall be grateful.

JULIA BALL.

**Vienna.**—Gustave Mahler has been appointed director of the Vienna opera in succession to Herr Jahn, resigned.

**Schumann Monument.**—The fund for the erection of a monument to Schumann at his native place, Zwickau, amounts at present to \$8,000.

**Dresden.**—Owing to the success of the third part of Bangest's "Homeric World," the first part of this great work, "Circe," is being rehearsed at the Court Theatre. The third part, "The Return of Ulysses," will soon be given in Berlin and Hamburg.

**New Operas.**—A Volksoper, "Frau Holle," text and music by George Kanoth, of Bremen, will be produced at Kiel early in November. The composer of "Die Hexe" and "Kleopatra," August Enna, has completed a new work based on Hans C. Andersen's tale, "Das Madchen mit dem Schiechholzchen."

**WANTED**—Organist Choirmaster for St. James' Cathedral (Church of England), Toronto, Canada; choir of sixty voices; Cathedral service; three manual organ; salary, \$1,200. Applications received till August 15, 1897. Apply Chairman Music Committee, St. James' Vestry, Toronto.

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CINCINNATI, September 24, 1897.

THE musical season in this city has opened—that is, the work for the academic year in the colleges and conservatories has begun. There is the usual inpouring of students from far and near and everything in the musical line appears to be settling down to business.

In beginning a new academic year the College of Music is assured of renewed prosperity and success in the right artistic direction. The weeding out process of loose methods and objectionable features in the management is now over, thanks to the vigorous policy and determined administration of Mr. Frank Van der Stucken, dean of the faculty, and the way is now clear for genuine work and substantial results. Mr. Van der Stucken has arrived in New York from his vacation of five months spent abroad, and next week will take hold of the reins of the college.

In this connection it looks as if some arrangement ought to be made by the Board of Trustees, by means of which the dean might be enabled to remain in full charge at the college from the beginning of the academic year to its close. As it is, he leaves on his vacation before the final examinations, and does not return until the most important time for matriculation has passed away. An institution without a head at any time is sure to lose ground. The Finance Committee, with Mr. Fred H. Alms in general charge of affairs, is doing its utmost to second Mr. Van der Stucken's efforts. Its aim is to put the college as far as possible on a self-sustaining basis.

The enrollment of this year so far exceeds that of last, and the prospects are good for a very much increased attendance. Pupils appear to be realizing the fact that the college is now on a foundation which means artistic work and the best results. A diploma from the college is now so difficult to obtain that it is an honor, and means something to the one to whom it is awarded. The advantages of the endowment of the college mean a great deal. The aim of Mr. Van der Stucken will be to put the college on a level with the conservatories and educational institutions of Europe. For all who seek college honors there is an academic department, and a general music school is provided for that large class of pupils who do not expect to become professional musicians, but who study the divine art for general culture and accomplishment. The entire income of the college goes to the benefit of the pupils, as by its charter no dividends are paid.

Mr. Van der Stucken, in his travels abroad, secured for the college two new professors—Mr. Ed. Ebbert-Buchheim for the piano, and Mr. Paul Haase for the vocal department. Both are said to be competent and valuable men.

\*\*\*

The Auditorium School of Music is starting out on what promises to be a most successful career, with Mr. Charles A. Graninger as director. Mr. Graninger is the popular conductor of the Orpheus Club, and was the first graduate of the College of Music. His able work in the piano and organ departments of that institution is a matter of record. He is not only a musician in the best sense of that word, but he is thoroughly American in his tastes and

ideas. He recognizes the fact that the innate musical talent of the American people has been recognized abroad in the art centres of Europe, and that its proper development must in course of time give the nation a leading place among the competitions in the world of musical art.

To contribute to this development as far as possible, Mr. Graninger, after twenty years of experience as director, organist, pianist and teacher of piano—himself a native born American—in thorough sympathy with the musical needs of his countrymen, founded his school. His faculty is an able one and composed of the following talent:

Signorina Tecla Vigna, Mrs. Anne Norton Hardtdegen, in voice culture; Signor P. A. Tirindelli, violin and composition; Miss Dorothy Cohn, Miss Blanche G. Ebbert, Miss Jessie Gardner and Miss Florence West, piano; Mr. Sidney C. Durst, theory and composition; Mr. Joseph P. Donnelly, organ; Mrs. Lily Hollingshead James, elocution.

The advanced pupils of the piano department will have the personal attention of Mr. Graninger. Mr. Tirindelli, the well-known violinist and composer, is a graduate of the Conservatories of Milan and Vienna. He completed his studies under Massart in Paris. In Vienna, under the instruction of Professor Gruen, he was a fellow student with Franz Kneisel. He was for ten years director and first professor of the violin at the Lyceum in Venice. As a composer he develops great versatility, having written many beautiful songs, chamber music and grand opera. César Thomson wrote to him when he came to this city: "I sincerely congratulate the city of Cincinnati on its good fortune in possessing an artist of your ability."

Signorina Tecla Vigna is a graduate in both piano and voice from the Royal Conservatory of Milan. While a piano student at the conservatory she was accompanist to her teacher, Lamperti (the elder), which gave her the advantage of seeing others taught and understanding more fully the method she studied and teaches. An interesting feature of her work will be an operatic class, for which she is adapted both by experience and inclination.

\*\*\*

Mr. Armin W. Doerner is achieving the success he deserves in establishing a piano school of his own. It is situated in handsome apartments in the Methodist Book Concern Building. He is certainly one of the most influential factors in the musical life in this city. Many of his former pupils have attained prominent positions in music schools; others are devoting themselves to successful private teaching and not a few have acquired reputations as soloists. Mr. Doerner's school is rapidly filling up and he has pupils from several States. He is preparing a series of piano recitals for the season.

\*\*\*

Everything is gloriously prosperous with the Conservatory of Music in the beginning of a new academic year. The building has been thoroughly renovated and refitted and made an ideal home for the students of the institution. All the teachers have returned to their posts of duty, and the enrollment of pupils exceeds that of any previous year. Mr. Theodore Bohlmann, who has been with the conservatory for the past seven years, has mastered the English language and adjusted himself so thoroughly to American life that he considers himself now a thoroughbred American and will become a citizen of the United States. He is in superb health and spirits and has a flattering large class. So has Mr. George Krueger, who has returned from his vacation in Europe.

\*\*\*

Mr. Sidney C. Durst has returned from his studies abroad and will teach theory and composition at the Auditorium School of Music. He is an honor pupil of the Royal Conservatory of Music, Munich, having graduated under Rheinberger in both composition and organ, and under Kellerman, a pupil of Liszt, in piano. His was one of the few compositions played at the graduation concert. He wrote a beautiful ballad for baritone solo, chorus and orchestra.

tra, which was performed at one of the professor's concerts. Mr. Durst will be the accompanist of the Orpheus Club this season, at whose concerts some of his compositions will be given a hearing.

J. A. HOMAN.

#### OUR INFORMATION BUREAU.

##### MAIL FOR ARTISTS.

Mail addressed to the following has been received at THE MUSICAL COURIER Bureau of Information:

Miss Ida Fuller.  
Antonio Galassi.  
Mrs. Florence Gray.  
A. H. Heward.  
John Howard.  
Dr. H. Curtis.  
H. E. Rider.  
F. X. Arens.  
Mile. C. Meysenheym.  
Ed. R. Meyer.  
R. De Koven.  
Arthur Clark.  
Fritz Scheel.  
Mr. Jancey.  
Mrs. F. B. Wright.  
Mme. Marie Van Duyn.  
Miss C. E. Hall.  
Madame Versin.  
Mr. Henry H. Huss.  
Mrs. Otto Sutro.

##### MAIL FORWARDED.

Letters have been forwarded to the following since previous issue:

Miss Fielding Roselle.  
Miss M. Reese-Davies.  
Mrs. A. H. Sawyer.  
Mr. F. W. Riesberg.  
Anton Seidl.  
The Manuscript Society.  
Theodore Thomas.  
John P. Sousa.  
Miss Marie Decca.  
Henry Waller.  
French & Bassett.  
Mr. Kaltenborn.  
Alfredo Doria.  
Rafael Joseffy.  
Mile. M. Yersin.  
Miss L. M. Thompson.  
Miss E. Fridenberg.  
Mme. Marie Barna.  
Mrs. Geo. Lehman.  
Mrs. G. J. Bishop.  
Mr. S. B. Johns.  
Mme. C. De Vere.

**Ethelbert Nevin.**—Mr. Ethelbert Nevin, the musical composer, who has been in Europe for the past three years, has returned to this country and is visiting his home in Pittsburgh.

**Von der Heide.**—New York's well-known singing teacher, Von der Heide, has returned to town and will resume teaching this week at his studio at East Twenty-third street and Madison Square. Mr. Von der Heide announces for the coming winter season a series of recitals covering the entire field of song and piano literature.

**Carl Bernhard's Engagements.**—Carl Bernhard, the well-known baritone, who is also conductor of a large choir of female voices, promises to be in great demand for concert work this season. Among the more important engagements already booked may be mentioned that with the Symphony Orchestra of Pittsburg (Frederic Archer conductor). Mr. Bernhard will also be heard in concert in Brooklyn and Newark, N. J., as well as in Chickering Hall, New York. Other prominent engagements yet pending are for concerts and recitals in Washington and Buffalo. Mr. Bernhard is to be the soloist at the opening concert of the Jeanne Franko Trio in Chickering Hall on October 26. Among his numbers Mr. Bernhard will sing several songs which have not yet been heard in public.

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NEW YORK, October 4, 1897.

ME. OGDEN CRANE, the well-known vocal instructor, has begun her season under most favorable auspices. She gives an opening reception to her pupils to-day (Wednesday) at her spacious studios, 3 East Fourteenth street. Many of Madame Crane's pupils occupy prominent positions as solo singers, teachers and on the stage, and you are sure to hear of more. Her pupils' concerts in Chickering hall are highly artistic affairs; several of these may be looked for this season.

William H. Lee, the baritone and vocal teacher, has instituted a series of Sunday evening musicales at his home studio, 1025 Lexington avenue, where, in addition to his artistic singing and that of his wife, Mrs. Carrie Morse Lee, a highly accomplished contralto, may be heard many musical artists of renown, both vocal and instrumental, and also some of his more advanced pupils. The publication known as the *Loom's Masonic and Musical Journal* has a picture and sketch of Mr. Lee in this month's issue.

Lillian Littlehales, the cellist, who became so well known here last year, writes a friend as follows:

SYRACUSE, N. Y., October, 1897.

I hasten to tell you that I am, alas! not going to live in New York city this winter. I have been very ill this summer, and though now quite recovered again, my physician, on precautionary grounds, insists upon my remaining at home a year before plunging again into the whirl of musical life in New York city.

This, I am convinced, will prove a gain to me in many ways, especially in the building up of my physique, to stand the strain of the career I earnestly wish to sustain; but in view of the most delightful prospects I had for success in New York this coming season I have, as you can readily imagine, found it hard indeed to submit with grace. However, I intend making the year as telling and profitable a one as possible. Then, heigho! for the next year and the big city again!

L. L.

Speaking of Syracuse reminds me of Charles Jerome Coleman, the vocal instructor and organist of the P. E. Church du Saint Esprit (French), who has recently returned from a visit in the Saline City. He was telling me how very hard it is to obtain capable singers who can sing French. For bass he has recently obtained the valuable services of Mr. Otto Fleming, of Bayonne, N. J., who has had many years' choir experience, and speaks English, German and French equally well. It will be remembered that it was Mr. Fleming's daughter Elsa who wrote the prize waltz recently published by Ditson.

Charles Heinroth, the brilliant young organist and choir master of the Ascension Church, Fifth avenue and Tenth street, will soon announce the dates of a series of organ recitals, eight in number, in which he will perform many of the standard classic and modern works written for the organ. His one recital of last year was a most interesting occasion, uppermost in the writer's mind being the marvellous

speed and clearness with which Heinroth played the Bach G minor fugue.

Madame Evans Von Klenner will continue the series of interesting students' musicales at her large studio, capacity over 200, which were such a feature of her last writer's work.

The "Twelfth Night Social" last week was much enjoyed. Among other numbers on the program was Florence Buckingham Joyce's "Little Boy Blue;" but let me quote the *World*:

Mrs. Sawyer's songs in English and French were a feature of the affair. One of the most charming was a new edition of "Little Boy Blue," with words by a woman and set to music by another woman, Florence Buckingham Joyce, who was the accompanist of the afternoon.

Also the *Press* as follows:

Florence Buckingham Joyce proved herself an excellent accompanist.

Among the engagements the Joyce Trio has recently had was that in Yonkers, at the Park Hill Country Club.

Mr. Walter J. Bausmann, after a summer of rest, is again to be found at his beautiful studio, 28 East Twenty-third street. Mr. Bausmann makes a specialty of teaching singing and chorus conducting. He is organist and choir-master of St. John's, in Yonkers, where he is exceedingly well beloved, and is one of the prominent members of the Manuscript Society.

Hermann Spieler, the conductor of the Beethoven Männerchor, which carried off the second prize at the big Sängerfest in Philadelphia last June, is becoming more widely known as a composer and teacher. His Trio, op. 15, for piano, violin and 'cello, just published, made a sensation at a concert in Steinway Hall last season, and I have just been privileged to hear a new concert piece, for piano and orchestra, still in manuscript, which is most effective. "The Forest Spring" is the title of a lovely little song, with violin obligato, which I can recommend to singers.

#### Press Comments on Evans Williams.

EVAN WILLIAMS, at the recent festival in Worcester, sang in three works, each of a different character and style: "Hora Novissima," by Horatio W. Parker; "The Swan and the Skylark," by A. Goring Thomas, and "Samson and Delilah," by Saint-Saëns, and in each instance duplicated his success of last year.

Public and press alike were enthusiastic at each of his appearances, and the latter unanimously conceded Mr. Williams to be one of America's greatest tenors. From among the press comments we cull the following:

Mr. Williams easily carried off the palm. He has a voice of pure tenor quality, which is strong and vibrant. Ample lung power supports it, and the sense of reserve power which he conveys to the listener is most comforting and reassuring. Never precipitate, he is able to work up his climaxes with thrilling effect, and it was due to the demonstration of enthusiasm which his singing of the finest number in the exquisitely poetical and passionate work evoked that Miss Hall failed to come in on time in the succeeding number, and caused several moments of distress on the stage and in the audience. —H. E. Krehbiel, *New York Tribune*.

The chief success of the performance was achieved by Mr. Williams, who sang the farewell to summer with a beauty of intonation and phrasing, and in a pure legato style that it would not be easy for any singer to surpass. As an illustration of nearly all that is good and high in vocal art, it was a valuable lesson to every singer that heard it. The audience was quick to recognize its quality, and it gave vent to its appreciation in a tremendous outburst of applause. —Ben Woolf, *Boston Herald*.

Mr. Williams sang his solo at the beginning of the second part very beautifully, and with that emission of pure tone, that perfect

sustained style and that artistic phrasing that won for him such high and deserved esteem and such an overwhelming success at last year's festival. The applause that rewarded him was of a nature that pointed in the direction of an imperative encore, but, of course, that was not granted. —*Boston Herald*.

The beautiful voice of Mr. Williams, his remarkable legato singing and his grace and truth of musical expression combined to make his singing of Samson a constant pleasure. —*Boston Herald*.

In Mr. Williams, likewise, the managers made choice of the best available tenor for their purposes. His voice has seemingly gained in a year in richness and lusciousness of tone; he uses it with nearly flawless skill and surety, and he is showing unexpected grasp of the emotional content of his music without a trace of exaggeration or sentimentality. Last evening in "Hora Novissima" his singing of "Golden Jerusalem" seemed the rapture of Bernard himself, as simple as sincere. This afternoon he glorified the death song of Goring Thomas' swan. —*Boston Transcript*.

The eminent success of the performance was made by Mr. Williams, whose singing of the long swan scene was notably fine in idealization and embodiment. There is rarely found to-day a singer who knows so well how to "grow to a point" as he—beginning doubtfully and far away" from any promise of great effect, but expanding and intensifying, phrase by phrase, until gradually he has prepared and accomplished a surprising climax, luminous in tone, large in strength and genuine in feeling. This scene is high in tessitura, lying often for many bars above the staff and requiring its summit notes to be long sustained; but he rose with it, and made an end only less telling than that unanticipated outburst in last year's "Cujus Animam." —*Worcester Gazette*.

Mr. Williams displayed exquisite quality of tone, freedom in delivery, appreciation of the text, and a majestic breadth in the treatment of the climax. —*Philip Hale, Boston Journal*.

Mr. Williams was heroic as Samson, the man of God, infinitely tender as the victim of Delilah's wiles. Seldom in the opera house are there more exciting moments than those shown to-night. —*Boston Journal*.

To Mr. Williams even stronger praise is due, in a sense, for the part of Samson is extraordinarily difficult, and many good tenors have failed completely with it. He rose to the occasion in a manner which gave a new impression of his powers. His voice is wonderful—big, resonant, and with the purest possible tenor quality. That his vocal equipment would be sufficient there could be no doubt, but the virility and dramatic spirit shown were rather unexpected. Few indeed are the tenors capable of such a piece of work in this part. —*Springfield Republican*.

Mr. Williams sang the pathetic farewell of the dying swan with a depth of feeling that brought tears to many eyes unaccustomed to them. His best triumph was not manifested in the hand clapping, for there were hearts in the audience too profoundly stirred by his great voice, and the greater emotion with which he inspired it, to give vent to satisfaction in so coarse a way. He rose to the highest summit of the singer's art, holding himself in reserve until the meaning of the words demanded a climax, and then producing it with the power and sweetness of which he is so admirable a master. —*Worcester Telegram*.

*An Engagement for Miss Blenner.*—Miss Blenner, soprano, will be the soloist at the first concert of the Peoples' Choral Union, to be given in Cooper Institute on October 15. Miss Blenner is a pupil of Laura Carroll Dennis.

*The Viardot-Garcia Method.*—Miss Mary A. Kenny, a talented pupil of Mme. Katherine Evans Von Klenner, of this city, sails on the St. Paul to-day to go to Paris, where she will continue her studies with Madame D'Artot-Padilla, a former teacher of Madame Von Klenner, the arrangement having been perfected during Madame Von Klenner's visit to Paris this summer.

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NEW YORK, WEDNESDAY, OCTOBER 6, 1897.

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THE MUSICAL COURIER COMPANY,

19 Union Square,  
New York City.

THE Berlin *Boersen Courier*, dated Wednesday, September 22, contains the extraordinary statement that the late Gracia Dalton Secor Terry, wife of Antonio Terry, was reported to have met her death by poison administered by her husband. This is an absurd report, and should be contradicted because of the harm it does our beautiful country-woman, Sibyl Sanderson. Where did the *Boersen Courier* secure its astounding news?

Mason, precentor of York Cathedral, states: "He was much admired for his singing in his youth; yet he was so shy in exercising this talent that Mr. Walpole tells me he could never but once prevail on him to give proof of it, and then it was with so much pain to himself that it gave him no manner of pleasure."

Would that nine-tenths of our musical amateurs and many of our professionals were endowed with equal delicacy of feeling.

## MUSIC FESTIVALS.

SO the Worcester Music Festival has increased in value. We are glad to learn this from the reliable account by Philip Hale in last week's issue. There have not been so many good festivals in this country that we can afford to scorn such indications of musical progress. Music festivals indeed have always been called "great" since the time when they first began in this country with the Cincinnati Saengerfest of 1849; but in American parlance "great" and "good" are not always synonymous or even harmonious terms. A glance backward may not be unprofitable at this moment, for as Confucius declared several thousand years ago, thus forestalling much of our later wisdom: "It is by studying the past that we understand the present and divine the future."

At the first Saengerfest there were 118 voices in the chorus, and the music consisted mainly of part songs. Four hundred tickets were sold at 50 cents each. Other "great" festivals followed here and there, until in 1870 Cincinnati held one with 2,000 singers in the chorus. Then four were given in quick succession, 1873, 1875, 1878, 1880, still in Cincinnati, but under the direction of Theodore Thomas. It was a Western city, therefore, which took the lead in establishing this feature of our musical life, and the establishment was of course primarily due to the German element of the population.

One reason, however, why New York did not show similar enterprise in this direction seems to have been that the social and musical life of New York from 1850 onward for a very considerable period centred mainly about Castle Garden; and the fashionable promenaders along the Battery and Bowling Green were quite satisfied with Jenny Lind's appearance, with Jullien's concerts, given by his "unparalleled" orchestra of ninety-seven pieces, and with the subsequent opportunities of hearing Grisi and Mario and other European celebrities. Miscellaneous concerts, too, were plentiful in Tripler Hall, opened in 1850 and announced on the program for Mme. Anna Bishop's concert as "the most magnificent musical edifice not only in this country, but in the whole world." It was destroyed by fire in 1854, and thereafter New York had no appropriate music hall until 1866, when Steinway Hall was built.

By this time New York had seen several singing societies die away and only three firmly established, the Liederkranz, the Arion and the Oratorio societies. It was not until 1881, however, that New York began to awaken to the idea of having a festival commensurate with the city's importance. The spacious armory, then considered far uptown, on Fourth avenue, between Central Park and Third avenue, offered a suitable place in which the festival might be held, and here, under the direction of Theodore Thomas, Händel's *Dettingen Te Deum* and Rubinstein's "Tower of Babel" were presented by an orchestra of 220 and a chorus of 1,200 voices, the soloists being Miss Cary, Mr. Whitney and Campanini.

Since then the record is easily remembered. There is little reason now for New York to manifest special interest in great music festivals, for these belong naturally to those parts of the country where it is not easy otherwise to hear the best music of the age properly given. Or they are appropriately given as expressions of up to date feeling in church music, a fine example of which was shown by the recent Hereford (England) Cathedral festival, or in celebration of an event like the Swedish festival last week in honor of the twenty-fifth anniversary of King Oscar's accession to the throne—a truly great festival for so small a country.

But whenever and wherever a music festival is held in this country THE MUSICAL COURIER is glad to know that the festival may be truthfully called "good"

FROM the article on Thomas Gray and his music in Sunday's *Tribune* may be gathered some interesting information about the gentle, fastidious poet who wrote the famous elegy, and about his musical collection. Gray's collection gives some curious insight into the musical history of his time. A melancholy comment it is on the transitory nature of so-called fame that scarcely any composer whose music Gray considered worthy of preservation in the nine volumes studied by the writer of the *Tribune* article finds a place on any programs of to-day. The fact, however, that thirteen of the composers, Orlan-dini, Gair, Sarro, Latilla, Fini, Bernasconi, Schiassi, Selitti, Tamperelli, Giacomelli, Broschi, Mazzoni, Lampugnani, whose music Gray thought worthy of preservation, are not mentioned in Grove's Dictionary, or incidentally if at all, does not surprise any musical reader. Grove's delinquencies have become historic.

The most delightful bit of information conveyed is that concerning Gray's musical modesty. He played the harpsichord with skill, and, though he had "small powers of voice," sang with feeling and intelligence. He could seldom be prevailed upon, however, to sing or play for others. The Rev. W.

as well as "great." We are glad to know that at Worcester the programs were of a higher order than at preceding festivals, the ensemble of singers better and the whole affair upon a more artistic plane.

*Sic crescit gloria musica.*

#### KEEP THEM AT HOME.

WHAT becomes of all those talented American boys and girls who go abroad to study? We hear of them from the cradle; we watch with healthy interest their growth; we wish them a prosperous voyage as they embark for Germany, France or Italy, and we even read the letters they send home to delighted parents. Their teacher, Herr Schlob or Signor Pukini, or Monsieur Ventre-Cœur, speaks of his pupils' gifts in the most exalted strain.

"Oh, mamma, I wish you could have seen Herr Schlob's face when I finished playing the last movement of the *Passionata* for him!" writes one ineffable fool; "he almost cried, and then excusing himself went out of the room and stayed away, oh, such a long time! and when he returned his breath smelt terribly of liquor, and he said as he presented with me a pretty pretzel: 'Fräulein, I have been drinking your health and Beethoven's—poor Beethoven! happy that to be dead—in beer, and I bring you this small souvenir of the day you played the great sonata in F moll.' He is a terrible pessimist, mamma, and reads Schopenhauer with his breakfast, which consists—he told me so—of beer and philosophy. I have tied up the pretzel with blue ribbons, and it hangs over my grand piano. Oh, may it continue to inspire me with beautiful, noble thoughts of the great, immortal composer! Dear mamma, how I do miss you. Do see Henry Wolfsohn and arrange for 100 orchestral concerts when I return. I play sixty-two concertos and over 300 sonatas and smaller pieces," &c.

And then the proud parent, almost distracted, rushes off to the musical agent, and is both surprised and hurt because he refuses to make any contract on the strength of a filial letter, and is brutal enough to demand a hearing of the young lady.

Naturally she returns—all music students are supposed to return from abroad some time—but she never has a chance at those hundred orchestral concerts, and when she does appear an unsympathetic press fails to discern her remarkable talents.

How do you like the picture? Is it exaggerated?

Some months ago we asked the whereabouts of the Barth pupils. We now would like to know what becomes of all the music students that go abroad to study. They cannot all remain there, and if some of them die on the Continent the majority must return home. Yes, but where do they go? where bury their transcendental gifts? Surely it is not asking too much to expect some return from the money spent—literally millions. At times we are tempted to see the police about these mysterious disappearances, more remarkable than the evanishment of the pin after it has been cast aside.

To compile a catalogue of questions in the Walt Whitman manner is the only way in which the matter can be put. So here goes:

"What becomes of the young man who goes to Bologna? I hear his noble basso, penetrating, orbic, profound, as he loudly laments that the foreigner has got all his money. Oh, how will he get passage money to return to These States?

"I see the girl from Maine, from Florida, from the Golden Gate and the girl from Chicago. She begs, borrows or steals money so as to sail away from These Shores. She puts 'boodle' into the hands of the man of Milan, of Paris, and the man of Berlin, the rotund punisher of hop juice and the guzzler of the bitter grape of the Rhine. Although the young woman from Virginia, from Nebraska, and likewise Texas, does not see me, I have my fierce, untamable, untranslatable eye upon her, and when she sounds her barbaric yawn over the roofs of our world I will gather brickbats and assail her, for she will not know how to sing, having learned from a foreigner."

And so forth, *et cetera*, might the bardic lines of the Camden Homer be parodied to suit our purpose. Deny to old Walt Whitman every attribute of a poet, his fervent nationalism still remains, and to-day great critics recognize but two American poets,

Edgar Allan Poe and the "good gray poet." Americans might profitably copy Whitman's love of his land and its institutions.

The question that puzzles us is whether the elder generation of Americans who went abroad to study were more gifted than this, or were foreign teachers better in the fifties and sixties of this century? There is an immense amount of strong, original and brilliant talent just budding in America, and if it but resists the temptation to go abroad and return with tenth-rate imitations of Mendelssohn, Schumann, Wagner and Beethoven in its portfolios, it may develop originality. All the old guard ever did was to imitate the masters who prevailed in Germany a half or a quarter of a century ago. Name one who is a composer of note, or of distinctively American traits. You can't! We believe, too, that the teachers half a century ago were stronger than the men Germany and France produce to-day. A comparative list will readily prove this.

Why, then, when this country is so rich in pedagogic talent, where so many excellent conservatories flourish, where so much good music is heard—why, then, do so many American lads and lassies go away from home to study hard and get nothing in return? We can readily understand the fascination exercised by the Old World on the young imagination; indeed one's culture is skin deep unless the great art centres have been thoroughly exploited; but to spend the tenderest years, the *dangerous* years, the years of development, away from the restraining influences of home, when technical and formative work can be so much better accomplished at home, is not only foolish, it is criminal!

It is criminal for parents to allow a young girl to go to countries where vice is viewed with indulgence, where the imagination is stimulated by dangerous associations, where the check on indulgence is lax, where, in a word, a young man or young woman's soul is in danger of corruption.

And all these dangers, not to mention the waste of money and time, might be avoided if the European trip be taken at the close of the years of study, when the mind, ripened by companionship with great composers and thinkers, would eagerly assimilate the art beauties of Italy, France and Germany.

But to go abroad to study the rudiments of music is rank idiocy, and we propose to keep on informing Americans of the fact as often as is necessary.

#### A SIN AGAINST GOOD TASTE.

CHEAP music has a more demoralizing effect upon the public than cheap literature.

By the word cheap we do not mean sensational as applied to literature, or trashy as applied to music, but we mean the unworthy form in which much good music is published.

When cheap popular editions of certain good authors were first thrown upon the market many of us were righteously indignant at seeing Thackeray, for example, in such beggarly array, or George Eliot "going to pieces" after even the friendliest interview, or Matthew Arnold masquerading against his will in the cap and bells of the motley. But for these editions there was reasonable excuse. It was an effort to bring good reading matter to the masses, and no special harm was done thereby beyond injury to the aesthetic taste of the readers. The smaller question was sacrificed to the greater, for in these enlightened days all who read know the meaning of words and sentences, so that errors in printing, errors in punctuation, omission of words, even occasional omission of an entire sentence, could not materially affect the value of the thoughts conveyed. These mistakes could easily be set right by nearly everyone who read or listened.

But for cheap music there is no similar excuse. It is an insidious enemy to the entire musical and un-musical public; all the more dangerous that its influence is so subtle. What would be thought of an elocutionist who took the poorest and cheapest edition of some classic from which to study and unfold his interpretation to an audience? How long would he maintain his standing, if he had one, even in the drawing room of an arrant yhiliestine? How long would his pupils, if he had any, continue to follow his instructions? Yet there are singing teachers and chorus leaders, precentors and conductors, pianists and other instrumentalists (seldom

orchestral leaders—for their music is mostly published in more expensive and correct form), who study and interpret from editions full of errors, errors which are corrupting to their musical sensibilities and to the sensibilities of those upon whom are inflicted these garbled versions.

Unfortunately the number is comparatively small, even among trained musicians, of those whose instincts are so fine for rhythmic effects, for accentuation, for color and for shading, that they are able to correct errors and omissions. Nearly all singers and players must rely on their intelligence to do this, and their intelligence unluckily is guided by what they see before them.

But it is in eliminating poetic accents that the greatest harm is done by cheap music. These point the emotional element. Their removal is a crime against the composer. Yet here is a page before us with no evidence to the ordinary student of the composer's intent beyond a few long and almost haphazard slurs, which are usually taken to indicate smooth playing; here is another, with no indication that sudden force is required for certain discords in order to give them meaning, and no sign that a soft note should end this strong ascending passage; and still another page with no sign that this passage should be sonorous and this smorzando, and so examples might be multiplied. We might enlarge specially, were space at command, upon the absence of pedal marks and upon the greater sin of careless pedal markings; upon the absence, in a *tempo rubato* composition, of the "accelerandos" and "diminuendos," which should be indicated by composer or editor in accordance with aesthetic principles underlying the structure of the composition, and which are not understood by the average musician.

All these and many other sins of omission and commission are offered on poor paper and in poor type. Is the music worth buying? Even for economy's sake?

Let us look more deeply into the subject. There are, as all musicians know, three kinds of accent: the metrical, the rhythmic and the expressive. All signs relative to these should be so unmistakable in good music that there is or should be as little difficulty in reading correctly a musical composition as in reciting a poem. The metrical accent is, of course, least affected by cheap music, because the instinct for this accent is inherent in the human race, leading the child to keep time with his hands and feet, the savage to dance to the tom-tom and the soldier to march with the drum beat. In marches, dances, rondos, and, generally speaking, in all very lively music the metrical accent leads and is less disturbed by careless printing. Yet even here mistakes often occur by improper grouping of notes, and he who holds closely to the text may unconsciously destroy the metrical accent.

As to the rhythmic accent, the singer, as we have mentioned, is greatly helped by the divisions of verse; but if the instrumentalist does not himself know where the initial or final note of a rhythm is, if he does not know where a slur overlaps to a wrong place, if he does not know by instinct or study where phrases are improperly broken, and how to correct all faulty accentuation, he should surely have it done for him. And if he does not know, for instance, that little rule which often leads a good player to accent each note of triplets occurring at the end of a phrase not written in triplets he should be told of it in his copy.

Now, even the thousands in country towns, who are so honestly endeavoring to gain some musical knowledge are making the saddest possible mistake in their own musical development by trying to study from cheap and badly edited compositions. Better one Beethoven sonata well printed, with all proper indications of the composer's meaning, than ten which lead the student into some heathenish misunderstanding. A great composer's thought is entitled to interpretation as he meant it. And above all, the keynote phrase, so to speak, must be given out with due effect according to the composer's intention, or the whole movement may assume a commonplace meaning instead of one that is perhaps fresh and full of originality.

And from a general standpoint consider the difference between Carl Heyman's "Elfenspiel" as

## SECOND EDITION.

played by an ordinary piano student who has studied from a copy without special marks to indicate phrasing and expression, and as played by Joseffy or Rosenthal; it is the difference between a tennis ball tossed clumsily and a soap bubble floating upward, prismatic in the sunlight. Consider the difference between the "Racozzi March" played faithfully from poor copy by a country band, and the same as given under a great conductor—it is the difference between the marching of "rag tag and bobtail" in the Salvation Army and the brilliant manœuvres of a German regiment.

But these are not fair examples? Joseffy could play from any score? True enough; but it is sometimes by looking at extreme examples that we see the truth more clearly. That always lies between. Would Joseffy, or Rosenthal, or Paur, or Richter play, if they could help it, from any but the best copies procurable of the music they wished to read—copies well printed and with all possible indications of the composer's meaning. How much more need, then, that the tyro should have every aid for his own feeble interpretation.

No genuine music lover, no one who desires to advance the true musical interests of the country, will buy cheap music if by any sacrifice he can procure the best. When during the earlier days of this country good books were scarce and cheap editions were unknown, those ambitious for literary culture found ways and means to gratify their wishes. And so will it be with those who are in earnest in their desire for musical culture.

As to publishers, their opinions and their responsibilities, we shall have something to say in our next issue. In the meantime we assert that cheap music has no excuse for its being; it is a sin against good taste, against intelligence and it hinders musical progress.

## THRANE'S AMERICANS.

THE full page advertisement of Mr. Victor Thrane, the manager, discloses the advance made within a short time of the American artist as soloist under the pressure of the public spirit that now demands recognition of our native and resident artists on their home soil. Mr. Thrane has quickly conceived that a galaxy of carefully selected vocal and instrumental musical aspirants and artists could be placed in many of the numerous events taking place during the season, and he has given evidence of courage and confidence in surrounding himself with resident soloists, two only of his artists coming from Europe, the rest all being American or resident musicians. Miss Bloodgood is an American, so is Grace Preston, so is Isabel Schiller and Van Yorx and Gamble and Carr; Miss Gaertner being a resident and Mr. Ferguson a voter, consequently a naturalized citizen.

This must not only be gratifying but most encouraging to all those who believe in the ultimate triumph of the new propaganda under which the same opportunities are offered to Americans as to visiting and nomadic foreigners.

## CANCELLED.

WE caught this in the *Evening Post's* foreign news: "Jean and Edouard de Reszké have cancelled their winter engagements, and will remain in Poland upon their estates until March, when, probably, they will appear in the principal Russian towns. Meanwhile Jean de Reszké is studying the role of Siegfried in 'Götterdämmerung.' Edouard is studying the role of Hagen."

We should like to know exactly what sort of engagements the Reszké's cancelled and where located. For years they were on the eve of appearing at Bayreuth, but never quite reached the stage of the Wagner theatre. Jean declared over his signature that he not only got as much money abroad as here, but also had so many offers that it was literally an embarrassment of riches. Well, where were those offers made? We are always hearing of them, but they never amount to anything. "Cancelled" is a good word. Yes, Jean Reszké is about cancelled, and it is high time, for his high baritone is in bad condition.

"Probably they will appear in the principal Rus-

sian towns" is another sentence that has a doubtful Reszké ring. The fact is that these two men, who have so long imposed themselves on the ignorance and credulity of the American public, cannot get an engagement on the Continent except at very low terms, so they spend the winter on those Polish estates bought with American money, and there in their native fastness they put their tongue in their cheek and in choice Polack give us the merry Ha-ha!

And right well we deserve it.

Maurice Grau, who was to have returned to New York this week, has delayed his visit to this country until November. He has made his headquarters in Paris, where his family is living, but much of Mr. Grau's time has been spent in travel. He has been to France and Italy to hear young singers who were recommended to him. He will continue to travel until he comes to New York.

THIS is a news paragraph from the *Sun* without date or local reference; it is not dated from Paris, London, Milan or Gratz and hence it originated directly or indirectly with Grau. It is probably not true except so far as hearing new singers is concerned. Soon the names of these new singers will appear in the daily papers, and then the foreign method will be reopened once more for the edification of Americans. Signora Pampellunacy, of the Royal Opera House of Dago, where she has been receiving \$100 a year, has been engaged by Mr. Grau for next season at the Metropolitan Opera House to sing the high soprano role of Umpatata, in the new opera of that name by an unknown. Her salary will be \$6,500 a month, with \$500 extra for matinees. In Lucia she is said to get madder than Helba.

This will be followed the following week by the following: In traveling across the Apennines on a Holland Ginnicksha, Mr. Grau, manager of Covent Garden and the late Abbey & Grau Opera Company, stopped at the opera house where Fra Diavola made his career as a tenor. He heard a young tenor named Spagettitino, who sings the high C in "Trovatore" with open chestnut tones. This young singer who has been getting \$2 a month without board has been engaged for \$1,000 a night at the Metropolitan Opera House to sing during Jean de Reszké's off nights. It is said that his grandfather was asleep on the very night that Napoleon fought the battle of Marengo. The retreat of the Austrians disturbed his slumber, but his grandson still cherishes the nightcap worn by his father on that memorable evening. It will be exhibited by Mr. Grau in the foyer of the Metropolitan during the season. No charge. No one will be allowed to see it unless clothed in full dress rigueur.

It is very refreshing to hear that Mr. Grau will continue to travel till he comes to New York, and after he gets here he can read the following once more:

(From last week's *Musical Courier*.)

The question of operatic salaries occupying a prominent place in the minds of the musical public, we may as well show how these cases stand, merely for reference, as it were:

1840.		
ANNUAL SALARY.		
Mile. Rachel.....	Frances. 66,000	Dollars. 13,200
Mile. Mars.....	40,000	8,000
Naudin, the tenor.....	110,000	22,000
Sophie Cruveilh.....	100,000	20,000
Fanny Elssler.....	46,000	9,200
Taglioni.....	36,000	7,200

1850.		
ANNUAL SALARY.		
M. Melchisédec (at the Opéra).....	48,000	9,600
M. Escalais.....	45,000	9,000
Mlle. Mauri.....	40,000	8,000
Mlle. Dufranc.....	36,000	7,200

1896.		
MONTHLY SALARY.		
(Limited to two or three months, utmost).		
M. Lassalle.....	Frances. 11,000	Dollars. 2,200
M. Jean de Reszké.....	6,000	1,200
M. Edouard de Reszké.....	5,000	1,000
M. Victor Maurel (Opéra Comique)...	8,000	1,600

The fact is that while de Reszké makes about as much in Paris as his cook and coachman costs him, he makes in this country the fortune that enables him to keep the cook and coachman, for the Paris salary is not of a dimension to permit such luxuries.

It is seldom that Jean de Reszké sings on the Continent, for his voice, which is not a natural tenor, is not liked by the publics living in the great European art and musical centres. In the American daily papers we are always reading of the appearances he

is about to make, but outside of a few appearances in his own country Jean de Reszké is not heard on the Continent. This is his real business centre.

The following is from the *New York Telegraph*:

LONDON, October 2.—If Maurice Grau finally succeeds in getting a firmly established foothold in the grand opera field in London he will certainly be deserving of our keenest admiration. The obstacles he has been obliged to surmount would have scared a less energetic and tactful fighter than he. He has just run up against another snag in the person of M. Gaillard, the manager of the Paris Opéra. Gaillard is scheming to produce grand opera at Covent Garden, and, with that end in view, is doing his level best to oust Grau from the position which it has been so difficult for him to attain and hold. There is no denying the fact that Gaillard is well backed in his attempt to establish himself in London. In the first place, his greatest strength lies in the fact that he controls many of the grand opera artists, who come to London and sing by his permission only.

Gaillard has very many of the most prominent grand opera singers of the Continent bound securely to him by contracts, and they are not permitted to accept engagements outside of Paris without making special arrangements with their astute manager. It can be easily seen that in this way a great power is placed in Gaillard's hands, and even if he does not succeed in getting control of Covent Garden he would be able to very seriously handicap Mr. Grau by refusing to allow any of his singers to appear in the Grau performances. It is also unfortunate for Mr. Grau that the landlord of Covent Garden favors the Frenchman. The fight between the two men promises to be interesting, and Mr. Grau's American friends may be sure that M. Gaillard will not be allowed to take possession of Covent Garden without a stiff fight on the part of its present incumbent. Mr. Grau has worked too hard and labored too earnestly for the establishment of grand opera at the Garden to be ousted without making the fiercest kind of a struggle.

It must always be remembered that Mr. Grau's private schemer in all these things is M. Jean de Reszké, Esq. If that person is not considered by other operatic manipulators they will certainly make a mistake in their calculation, for he is the real inside manager of the Metropolitan and Covent Garden—the *Deus ex machina*.

**F. X. Arens.**—Mr. F. X. Arens has engaged a handsome studio, Rooms 4 and 5 at No. 36 West Twenty-seventh street. He will receive applicants daily from 1:30 to 2:30 P. M., Sundays excepted.

**Adele Lewing Returns.**—Miss Adele Lewing, well known both as pianist and teacher, has returned to New York for another busy season of work. Miss Lewing has opened a handsome studio at 96 Fifth avenue and will resume teaching at once.

**The Jeanne Franko Trio.**—The Jeanne Franko Trio, which is composed of the following artists, Jeanne Franko, Celia Schiller and Hans Kronold, will give its first concert this season on October 26, in Chickering Hall. The trio will be assisted at this concert by Mme. Sarah Martin Gibbin, soprano, and Carl Bernhard, bass-baritone.

**Maud Powell in New York.**—Maud Powell, the eminent American violinist, returned to New York on the 30th ult., in good health and excellent spirits. Miss Powell is armed with a new repertory for the forthcoming season with which to delight all music lovers. She will be heard, as heretofore, with the prominent clubs and societies of New York and other large cities. In January Miss Powell will make an extensive tour of the Middle Western States.

**Clara A. Korn.**—Women are rapidly advancing to the front rank as creative musicians, both at home and abroad. Apropos of Clara A. Korn as a composer, the following is quoted from the *Gulf Messenger*, Houston, Tex.:

A piano solo composed and played by Mrs. Clara A. Korn followed. Mrs. Sutro introduced this as a convincing proof that women can write classical compositions. The selection was an impromptu, and is one of a series of six dedicated to Mrs. Sutro. Mrs. Korn is a teacher of composition and has large classes under her instruction. Some of her pupils are from the South. She was born in Germany, but is very proud of the fact that her entire education has been in America. She is the author of a "Gymnasium March" which has been orchestrated.

**Gertrude May Stein at Worcester.**—Gertrude May Stein's remarkable singing during the Worcester Festival entitles her to a prominent position among American contraltos, and she may henceforth be counted among the great singers of the present day. The two following notices, gathered from a large number, indicate her enormous success:

Miss Stein by her work to-night placed herself in the very front rank of American mezzo sopranos!

I have heard the celebrated air in the second act sung with more sensuousness, but I have never heard anyone in this country who approached her in general conception of the part or in the carrying of it out. In the second act she rose to the heights of tragic intensity, but in the stormiest moments she was the mistress of passion and not its slave, for in climax and in detail she showed herself the accomplished musician and the most admirable singer.—Philip Hale, in the *Boston Journal*, September 25, 1877.

Miss Gertrude Stein's singing of the part of Delilah in Saint-Saëns' "Samson and Delilah" at the closing performance of the Worcester Festival resulted in a tremendous success. The talented young artist manifested the possession of a large and impassioned dramatic style, of which she had not hitherto been afforded an opportunity to give full emphasis at any of her earlier appearances in this section of the country. It was in the music of the second act, especially in the well-known aria, that she rose to her highest point of intensity, but her effort throughout was of splendid quality and it gave her prominence among the best of native contraltos.—Eben Woolf, in the *Boston Herald*, September 25, 1877.



## CAST UPON THE WATERS.

THE father of Grace Bread was an eminently practical man. A master carpenter, he had been called in several times to tinker at an organ in the college of the town, a pretty suburb of Kansas City, called Independence, in the State of Missouri. The elder Bread had been told that his daughter and only child had a "fine song-like voice," and he naturally argued, after the fashion of most American fathers, that the girl could turn it to account. His wife, grown meek by a quarter of a century of frying steaks, hadn't much of a say in the matter, but she did hazard the remark that Grace was a good sort of daughter and old enough to take care of herself.

"But don't you think Kansas City fur enough pap?" she timidly asked.

The old man, who had once in his life spoken to Philip D. Armour, in his monstrous packing establishments at West Bottoms, shifted his pipe to the centre of his right hand and gave the bowl several taps before he answered. He was proud as well as practical, and spoke of the Pork King as "Phil," and had laid up some money for a rainy day, for it rains out Missouri way after a man is gone fifty-five or sixty. The notion that Gracie might be a great singer and earn money in the choir of the Methodist Church tickled him enormously. He made a rapid calculation of the possible expense, and then, putting back his empty pipe between his teeth, he laconically remarked :

"New York, mom; New York is where she goes."

"Lawd a mussy!" said little Mrs. Bread, dropping a flapjack on the griddle and turning to gaze admiringly at her partner.

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Ten days later Grace Bread found herself in a Madison avenue boarding house, with money enough to last for a month, a copy of the *Chanticleer*, a musical weekly, and letters of introduction to three singing teachers. She had stopped a day and a night at the Margaret Louise Home, but found the diet too rich for her humbly bred palate, besides she wished to put into practice her long dreamed of theories regarding the dietary of a singer, and at the house in which she lived the table was delightfully plain and the mistress of the place, Mrs. Crow—her cards read Mrs. Elvina Crow—told Grace that if she cared to drop anything from her list of eatables no extra charge would be made; "indeed," added Mrs. Crow, with a comprehensive sweep of her nostrils, "indeed a singer should eat little and drink lots of plain, nourishing water. Our cooler is full night and day, and you can easily find it, for it is in the bathroom, which is never occupied except when someone is washing."

Later in the day Grace discovered that the house boasted of but one bathroom.

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At 8:15 the next morning, which seemed terribly late to the young student, Grace was on Forty-first street walking west. She turned into Fifth avenue and soon reached the number she sought. On the third floor she stopped but not for breath, which, despite her agreeable pallor, was strong. She paused at the legend "Signor Giorno, Vocal Maestro," and then knocked. A shrill masculine voice bade her enter, and a piano struck by hard fingers ceased. She met the piercing gaze of a fat, short, bald man, an Italian by the grace of God, and in a velvet jacket through the grace of his tailor. Miss Bread presented her letter from a local celebrity in Kansas City and he barely read it. Then in a rich Italian brogue he asked his visitor to be seated.

"I gif da lesson in fiva minits," he said, and smiled, and then scowled at a very tall, very thin girl, who

faced a mirror in a guilty manner while her eyes measured the possible value of the clothing of the newcomer.

"Must I sit here like a fool!" the professor demanded, and the girl opened her mouth. Grace listened eagerly, but no sound escaped the other's lips. She gazed into the mirror and mouthed and grimaced and almost, but not quite, formed words.

"Faster!" screamed the man at the piano. The student's lips moved like a praying mill. She clicked her teeth like castanets, and at last with a wild bang on the piano the aria ended. Signor Giorno lifted his dyed eyebrows.

"Vara fair, but not *presto* enough. You sing without *expression*. You are too cold, too *glacé*; what shall I call it?"

The pupil gave a hopeless shrug of her shoulders and then asked in a husky voice:

"Shall I try it over again?"

"Good God, girl, how dare you speak after singing such a difficult air from Rossini's 'Cenerentola.' Your vocal pores are all open, you perspire into your lungs; *pouf*, you die of *ze inflammatus* by-by—" he impatiently pulled his nose.

"Rossini," said Grace.

"How? no, no, Ah, pneumonia; that's it;" and he hustled from the piano and throwing an old bearskin over his speechless singer he led her to an alcove and said:

"Now sweat," and she coughed in a terrifying manner, and while she did so the professor explained his method to Miss Bread. It was simple, delightfully simple. He did not allow his pupils to open their mouths for a year, during which he made them go through a severe throat and lung drill; all the songs were given in pantomime, with due facial expression, and the ventriloquist was adduced as the highest type of the master of vocal control. He can sing in his belly and yet move not a muscle of his face. Signor Giorno grew eloquent. Had the Mees Bread—ah, what a pretty name!—had she money for tuition. For \$1,000 he would make her, voice or no voice, an equal of Gerster, of Nilsson, of Lucca; but of course she must work and sign a contract that she will not sing for any other teacher, then he will get her a great, a grand operatic engagement with manager Bob Grau—ah!

He was rolling his eyes when Grace asked him how much she owed him. He took \$10 from her and her address, and would have kissed her forehead, but she went quietly and quickly downstairs, and outside the church clock was booming 10.

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She had inherited some of her father's practical, hard-headed horse sense, and she laughed aloud at the idea of staying a whole year in New York and not once singing. "Why, Mrs. Pilkington would have called him a fraud," she murmured as she thought of the bright homely woman in Kansas City, who had made clear for her much of the magic of music.

Then she looked at her second card, and discovered that she must take the stage downtown. In a tall, lonely building south of Fourteenth street and east of Fifth avenue Grace soon found by the aid of the directory that an elevator would convey her to the tenth floor. She thought the elevator boy stared at her curiously, but she had found most of her notions of New York politeness dispelled, so she was not disconcerted.

At the top floor she got out, and began searching for Madame Hoche's name on a door plate. At last she found it, and was about to knock when she heard the sound of low moaning that presently increased in volume and intensity and then died away in a sickening manner. It seemed as if some animals were being tortured by vivisection, and Grace, her whole sympathetic nature aroused, pushed the door open without knocking. A strange sight met her indignant gaze, a sight that soon set her wondering and finally smiling.

On a big mattress that occupied half the room were ten or twelve young girls in seaside bathing costume. They lay stretched upon their backs, and upon their stomachs rested twenty-pound weights, and from their lips issued the moans made by their respiration. Madame Hoche, a high-nosed old dame, stood by with a rattan cane, and called out in military accents:

"One, two, three, inhale! Hold breath! Shoul-

ders—up! Expel breath! Stomachs—down!" And the class went patiently through the ventral drill until it was completely fagged out. Then with the order to arise a babel of chatter began, and Grace found herself explaining to the teacher what she aspired to, and also the amount of money she possessed. Madame Hoche rubbed her proud nose with her stick, and unfolded her system in guttural German-American.

"Nu was, aber I have the only system for the breathing. My pupils learn how to breathe, how to breathe and how to breathe. There is one thing in singing: the breath. So if any of my pupils can't stand my system I send them away. Hab ich recht oder nicht? If they can't breathe, they can't sing. Nu was?"

Grace grew afraid of this ugly old martinet, and took a look at the girls. They were all thin and sickly, and their figures were lanky and not a corset was worn. She asked, rather mildly, if they could sing.

"What sing, niemals, never, jamais de la leben!" cried the mistress of the vocal gymnasium in shocked accents. "You heard them breathe, *hein*? did they breathe good oder nicht? They give me trouble; they are, some of them, like silly fools. They all want to get married too soon, all you American girls, and before you learn how to sing or play."

"Perhaps the system—" began Grace, but Madame Hoche asked her for \$10 and told her to report at 9:30 the next morning. As she went away Grace heard, "Now, young ladies, attention, relax, fall down, stretch out—" and she felt relieved when the elevator boy with the impudent eyes said, "Ground floor, miss."

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She heard him singing "Tell 'em That You Saw Me," as she left the building, and she felt hungry, for her breakfast had consisted of two Graham biscuits, a glass of water, and the approving smile of Mrs. Crowe. Then she fell to considering where she should get a bit of luncheon, when her gaze fell upon a tin sign on a house in a side street. It read "Professor Erasmus Murchison, Voice Builder." Grace paused. She had never heard of the name, but the title had a reassuring look. It sounded like "repaired and half-soled while you wait," only infinitely more spiritual. Without exactly knowing why she rang the doorbell and soon met the professor. He was a burly gentleman, and his linen was not irreproachable, but his forehead was high as a mansard roof, and his eyes shrewd. Grace named her errand and confided her doubts and misgivings. The professor laughed and his voice gave her courage. It was a rich beer-basso and slightly thick in the lower register. He made her sit down, and then asked her to look around, saying:

"My dear young miss, just cast your eye about this apartment; just see if I have a piano, a looking-glass or any of the foreign fiddle-faddle of those Signors and Fraus. I just build the voice up into the perfect thing the good Lord intended it to be, and without any extra fixins, or mortar or bricks."

The professor's accent had a familiar, Western ring; and the girl, tired out with her experiences, listened to the hypnotic tones and talk of the big man in black.

"The thing is very simple when you know how. All this talk about vocal registers and nasal emission makes me tired. I build up a voice on the word 'moo,' just keep 'em right at that word until the old cow almost dies of its tune. While you sing it I use this 'ere fan—a small, pocket fan, you can see. It is to fan away the breath from the voice while you sing 'moo.' By this means the lungs are left unobstructed and the voice grows of its own free accord. My theory is that the breath kills the voice, and—"

Just then Grace Church struck noon, and the girl, after paying \$5, escaped. Fleischmann's café proved a safe harbor; and although she knew that she was committing a deadly sin, she drank coffee, with luscious cream in it, and ate crisp rolls. As she ate and drank she reflected, and then became terrified at the thought of \$25 spent without the slightest result; and she made up her mind to go back to Madison avenue and not present at all the third letter of introduction. But the coffee and rolls brought new courage, and soon she was on a car and being cabled toward

Fiftieth street. It did not take her long to discover Mlle. Pancon's flat, in a pleasant apartment house, and she also discovered the lady at her *déjeuner*.

"I am delighted to meet you," and she greeted Grace with a pleasant smile. The room was small and crowded with music books, engravings, old furniture and a great quantity of china. It seemed stuffy, and the barely furnished dining room was in pleasant contrast. She sat down to the table and took a cup of tea and listened to the voluble Pancon.

"V'la, m'am'selle, I have finished. A frugal meal, is it not? I diet myself as carefully as the days when I was first soprano of the Grand Opéra in Paris. Hélas! those miserable days when I was so happy. How well I remember the great Durand coming to me after I originated his great role of Ariadne in his superb opera 'Ariadne in Texas.' No, no; I mean at Naxos. Yes, that's it. Well, Monsieur Durand, he cried, and told me that he could never forgive my singing; that the *publique* would never forget it. Ah, if the opera had but been a success?"

Grace asked, "How long did it run?"

"Only one night, Mlle. Pancon answered, and coughed diffidently.

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There was some talk about terms and then the pair moved back into the music room. The teacher asked Grace to remove her hat and coat and to sit down. Then, drawing up a chair, she sat opposite her pupil and began by placing her hands on the other's knees.

"Now sing 'la.'" Grace sang 'la.' "No, no; louder. Ah, that's good. Good, I have you now. You see when you sing correctly the vibrations travel to the knee-caps, and I feel them and know exactly if the tone is formed in the right way. My system is the only one. I invented it myself. Yes, five dollars will do to-day. You have a sweet voice, my dear, and you will make a great singer if you take a lesson daily for three years."

"But when am I to begin on pieces?" Grace faintly inquired.

"What! songs do you mean? Ah, these Americans, how much they are in a hurry! They wish to go to Klondike to get rich in a week, but you can't hurry art, my child; it will be three years before I allow you to sing without the knees being tested, and like the young man who went to Spitooni, in Milano, and said: 'Maestro, I have sung solfeggi for seventeen years; when may I begin to study an opera?' And Spitooni answered him savagely, fiercely: 'Thou macaroni muncher, dost know thou'ret an artist and can sing any opera thou desirest,' and kicking the young man into the streets, he went to his studio and took a nap. And, my child, that night the young man made his début at La Scala and had a tremendous success. He sang an opera he never heard of before, and his name was Angelo Lunga, the greatest tenor who ever lived." She paused for breath.

"But why was he kept seventeen years singing solfeggi?" Grace asked. "Wouldn't a few less have done? Did the teacher want more money?"

"Ah, you mercenary Americans, how you turn art into a dollar bill. Bon jour, Mamselle Bread—what a lovely name. Come to-morrow morning at 9 and I will try your knees again. And take this little brochure of mine. It is called 'What a Singer Should Eat and Drink.' Read it and follow it. No, no, not to-day, pay me for it to-morrow; that will be time enough."

It was nearly 3 o'clock when Grace reached Madison avenue.

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Without taking off her jacket—for she was exhausted and the room was chilly—she threw herself on the bed and began thinking about the day's experience. She was deeply mortified at her want of success and half inclined to return to Independence. But her pride rose up in her throat and she cried aloud "No," and then her eyes rested upon the pamphlet. She half sat up and began fingering its pages. Then she turned to the preface and read:

"This little book is published by the advice of Dr. Thyroid, to whom it is sincerely dedicated. Singers owe him a debt of gratitude for his fearless denunciation of Professor Crab, whose attacks on the uvula

and its uses, in the *Chanticleer*, caused the profession to wince with mortification. Dr. Thyroid is the first man to discover that a wet sponge passed several times over the thorax causes the Eustachian tubes to become clear and free from mucous. Oh, great Thyroid, thine is the task to cleanse the Augean stables of vocal art of all the bacteria that infest its noble stalls!"

Considerably impressed by the good taste and long words of this dedication, Grace eagerly read the following rules:

#### A SINGER'S DAILY HYGIENE.

First—Don't drink beer for breakfast; whisky is better—that is, if you can't afford brandy.

Second—Don't arise before late afternoon; sleep is the staff of life for a singer.

Third—Don't retire before daylight. For the true artist the night breeds an artificial excitement that lends additional beauty to the head tones.

Fourth—Wear corsets, the tighter laced the better. The pressure makes the voice easier to escape from the throat.

Fifth—Eat plenty of starchy food, drink coffee and, above all, bicycle just before singing in public. Fat is not fatal, and the wheel gives one plenty of lung power and staves off pneumonia.

Sixth—Never shout "fish" up a dark alley. It is unbecoming to the dignity of a singer. Let your mother or sister do it for you, if you must make a living.

Seventh—And last, never get married; husbands always borrow your money, and if they manage you themselves you will know at last what true poverty means. By observing any one of the above rules, trusting in God and always breathing abdominally you will live happily.

Grace was nonplussed, for all her set views on the subject of dieting were set at defiance, and she resolved to eat a big dinner and make up for past criticisms.

That night she lost considerably in the good graces of Mrs. Crow after she had asked for roast beef twice.

\* \* \*

Before hot chicory was served in the large, airy marble vestibule, a caller was announced for Miss Bread, and to her delight it was Will McFod, of Kansas City. They had been chums at Mrs. Pilkington's music school, and were soon retailing gossip and talking over old times in the parlor. Will asked Grace to go to the Casino, and as the second helping of roast beef made her feel rather devilish, she gladly assented.

In fifteen minutes they had passed down the street of blazing ads. called Broadway, and were seated near the stage of the Casino. It was not a first night, but "The Romp of the Nunnery" was still prosperous, and Grace, after her first battalion of blushes had faded, and the dear old Methodist church with dear old Dr. Scranne and his hare lip were forgotten, really began to enjoy the giddy colors and the gay music of Kerker. Of course the dialogue was beyond her, and Will had to explain all the jokes. She was really shocked at the costume of the leading lady, but she sang so prettily that her saffron tinted limbs were forgotten.

"Oh, I wish I knew who her teacher was," said Grace, and Will, with a superior smile, turned to a line on the program, which informed the public that Miss Letty Lollop, the celebrated prima donna had her voice cultivated by Ram Mowgli, the learned Hindoo musician. Grace noted carefully the address and after the curtain fell the pair quite pleased with each other, went to supper. It was all new and delightful and indigestible.

That night Grace dreamed of inflamed Welsh rabbits with hoarse tone productions, and awoke with a little scream after witnessing three throat specialists' razors in hand quarreling about the register in the dining room. Another day, and somehow or other the girl did not feel as ambitious as twenty-four hours before. The queer people she had met disillusionized her sadly, and so after an unusually heavy breakfast during which Mrs. Crow glared at her, she sat down to read the *Chanticleer*.

Therein she learned that singing teachers' loved one another and wrote articles praising rival methods; that they never bandied names nor mean, spiteful

jest; that they lived only to do each other good. Oh, it was sweet, it was elevating, this spirit of Christianity distilled into daily professional life! Grace arose, her eyes were moist, but in them was a determined look. Mrs. Crow came in just then and borrowed \$10 in advance, and she counted the balance in her possession. She had enough to get home, and she went to a ticket office, bought a through ticket with sleeper for Kansas City, had her baggage sent for, wrote a short note to Will McFod, and that night was on her way home.

"Mrs. Pilkington is good enough for me, I guess, and I have money left besides. No more New York after this."

\* \* \*

So before many days Grace Bread, returned to her father, who grumbled a little, and to her mother, who in her joy served up a triumphant fried steak. In six months Grace got the coveted position in the Methodist Church at Independence, and who do you think is the tenor?

Why Will McFod of course!

\* \* \*

What is the moral of this gentle idyll of the West and East? Alas, I know not sweet reader except that if Grace Bread—lovely name—had read THE MUSICAL COURIER she would have avoided the vocal cranks, humbugs and sharps of this great and diseased city. So after all, this moving tale is a subtle recommendation, hence the pleased smile on the face of my editor this morning, for he never believes that I am practical enough to come into the concert hall when it rains.

The reason I usually prefer the outside wet, is the villainous singing I get at so many concerts, and the reason for this singing is the immense amount of quackery practiced among teachers. Any decent woman who teaches discards all this flummery about anatomy; I know several, women of strong personalities, women who teach because they are born teachers, and know what they are about, and not because they are ladies in reduced circumstances; I know some men, too; but then the men can always take care of themselves.

And this is the first story I ever wrote with a moral, for in matters of fiction I am profoundly unmoral.

**Helene Von Doenhoff.**—Madame Helene von Doenhoff, the celebrated contralto, will accept only a few special engagements during the coming season, as her time is largely occupied with the training of ambitious aspirants for grand opera honors. A number of embryo prime-donne, who thought they had overcome all the difficulties of voice production, are profiting by the opportunity afforded them under her able tuition. Several of these are ladies, already favorably known to the New York public in church and concert work.

**W. Warren Shaw.**—W. Warren Shaw, the well known tenor and voice specialist, who has been spending the summer on his yacht, has returned to New York. His teaching hours are rapidly being engaged by earnest pupils, many of whom are prominent members of the New York Yacht Club. At the Larchmont Club last week Mr. Shaw sang a number of grand opera arias, and won a host of admirers on account of his easy delivery, and the pure and telling quality of his voice.

**Music at Holy Trinity Church.**—A special musical service will be given at the Evangelical Lutheran Church of the Holy Trinity, 45 and 47 West Twenty-first street, on Sunday evening, October 24. The choir of the church is under the direction of Emanuel Schmauk, and the members of the quartet are Mrs. William Weston Niles, soprano; Mrs. Laura Garrigue Montecchi, contralto; Mr. Wm. Henry Walker, tenor, and Mr. B. L. Fenner, bass. At this service a harvest cantata, "Rainbow of Peace," by Thos. Adams, and the Sixty-fifth Psalm, by Sebastien Sommer, will be given.

**Kaiser's Opera Class.**—Mr. Charles A. Kaiser, tenor and vocal teacher, has organized an opera class, and expects to give several performances for the benefit of local charities during the winter. Humperdinck's opera, "Hänsel and Gretel," will be given in December with the following cast: Gretel, Miss Sidonie Krueger; Hänsel, Miss L. Miriam Finn, and the Mother, Miss Josepha Lyons. The chorus will be made up of other pupils of Mr. Kaiser, who will conduct the performance. Mr. Kaiser believes it is an impossibility to study acting for opera from other than experienced opera stars, and therefore will himself train his pupils in stage deportment and acting. The orchestra for the several performances will be composed of men chosen from the Seidl forces.



BROOKLYN OFFICE THE MUSICAL COURIER,  
539 FULTON STREET, October 4, 1897.

After the long summer rest there is the ripple of life in the Brooklyn Institute which voices the musical affairs of Brooklyn. The prospectus of the Institute has been out for a couple of weeks and seems to give considerable satisfaction as far as the large affairs are concerned. Just why those few concerts of Mr. Claassen, Mr. H. E. H. Benedict and Mr. Reddall were added is not quite apparent.

With all due respect to these gentlemen, as also to Mr. Ernest Byström, all of whom I hold in great esteem, I cannot see in what way either they or the public are benefited by giving their affairs under the patronage of the Brooklyn Institute. Had we been able to hear Mr. Byström as a pianist, which he is, and a talented one, too, both he and his hearers would have had much more satisfaction from it, as Mr. Byström would have had the introduction to the public that he should have had as a resident artist. All of these concerts would have been given anyhow, so wherein does the value of them lie?

I attended affairs under all of these conductors last season, and found large and fashionable audiences in attendance each time, so music has gained nothing, and these musicians have gained nothing. However, what undertaking as large and formidable as the management of the Brooklyn Institute could be run without error, and one thing I will assert, and that is that Professor Hooper's strength, brain and personality are used for the building up of a great, grand institution, but unfortunately Professor Hooper is not in sole authority.

The first entertainment, which will occur next Wednesday (13th), will be a song recital by Mr. and Mrs. Georg Henschel, and there is little doubt that the popularity of these artists, combined with the whetted musical appetite, will fill Association Hall completely. Who will play the accompaniments has not been definitely announced yet, but there is little doubt that Mr. Alex. Rihm will appear in his well-known capacity through part of the season. There are to be five song recitals on alternate Wednesday nights.

The intervening Wednesday nights will be devoted to chamber music of the very highest order, beginning with the renowned Kneisel Quartet, which is the acme of the artistic and the enjoyable in concerted work. The quartet will be assisted by Mr. A. Hackebarth, horn, and Mr. Arthur Whiting, pianist, in the following splendid program:

Trio, E flat (piano, viola and horn)..... Brahms  
Kreutzer Sonata (violin and piano)..... Beethoven  
Quintet, E flat (piano and strings)..... Schumann

The different clubs will give their usual quota of concerts, and through them many interesting soloists will be heard.

The Prospect Heights Choral Society, under the leadership of Mr. H. E. H. Benedict, is much encouraged by the brilliant success of last season, and contemplates serious work this fall. It will swell its ranks from fifty to 100 voices, and under Mr. Benedict's musicianly direction expects to demand its place among musical societies.

The Cantata Club, under Mr. Albert Gérard-Thiers, who is always a favorite in Brooklyn, will begin work soon. There is no doubt that this club would stand anywhere on

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its merits, for the voices are all good and highly cultivated, and Mr. Thiers is very artistic in shadings, ensemble, attacks and finish; in fact, this charming club leaves very little to be desired in female choral work. The detail of the society under Mr. R. Huntington Woodman I will give later.

Mr. Carl Fiqué has several successful societies under his direction, both vocal and orchestral, the particulars of which I cannot give at this moment.

The work of the choir of the Baptist Temple, under the great and efficient organist and organizer Prof. E. M. Bowman, is of more than passing interest to the musical condition of Brooklyn, because he is working with his heart and his interest in the cause of music for the many, and he is working far away from the shadow of the almighty dollar. I will admit that it would take the shadow of a good many dollars to cover Professor Bowman, and he is every inch a musician and a scholar. Send in your measurements, professor, and we will take pleasure in proclaiming to the world that which it knows already—the worth of Prof. E. M. Bowman.

Signor Brocolini, whose career as operatic basso is so well known, is also working in the choir choral field, and, although he has only just begun, he has aroused a good deal of enthusiasm. He has the choir chorus of the Bedford Avenue Baptist Church under control.

The "appetizer" offered by the Arion Society was an operetta by Offenbach, "Urlaub nach dem Zapfenstreich," with this cast: Mrs. Marie Mattfeld, Mrs. Marie Rappold, Messrs. John Bierschenk, B. Guenther, John W. Schildge, R. Beck, W. Bechtold, F. W. Schildge, Fred. Vesper and G. A. Kaltwasser. The program further stated: Régisseur, Herr E. C. M. von Cronan, and Dirigent, Herr Arthur Claassen, and there was no kaltwasser anywhere except in the cast.

The teachers are busy again. The studios at Chandler's and at Wissner's have a sort of beehive atmosphere, and in those neighborhoods it sounds like a pandemonium let loose. I have just received very important information concerning studio tactics, which for the benefit of all concerned I herewith publish in the hope that a serious calamity may be averted: "Article I. After October 1, 1897, it will be considered a misdemeanor punishable by the most severe penalty to leave the doors open so that the microbes of the music can escape and congregate in the office of THE MUSICAL COURIER. H. O." Enough said.

Mr. J. C. Dempsey on Fulton street was a welcome sight to many of his friends, who were much concerned about his recent accident. He has resumed his classes at Chandler's studios and expects a very busy season. Mr. Dempsey's superb voice cannot be heard any too often for the satisfaction of those who appreciate a fine voice.

Mr. Albert Gérard-Thiers also resumes his classes in Brooklyn at Chandler's. He has a large class and a large number of admirers of his method and style of instruction. Mrs. Emily St. Anna Webber is a magnificent example of his work. By the way, she ought to be heard from this season.

Miss Emma Howson, whose name is the only guarantee necessary, is also at Chandler's Mondays and Thursdays. Although Miss Howson is a Brooklyn woman, she has become so identified with work in New York that she scarcely belongs to us at all. The same is true of that excellent and successful teacher, Mrs. Helen Maigille, who, notwithstanding the amount of work that she does in New York, has a large number of pupils at her house, 285 Washington avenue. Mrs. Maigille teaches the Labord method.

Miss Bella Tomlins, the well-known operatic contralto, a sister of W. L. Tomlins, of Chicago, has accepted a position in the Eppinger Conservatory of Music in New York, but that will not take her away from her class in Brooklyn, where she has accomplished so much good work. Miss Tomlins has also been engaged as contralto of St.

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Agnes' Church, having tendered her resignation at St. Augustine's Church. It is also her intention to appear in concert. One engagement of considerable importance is booked for November 19 and 20, when she will sing in the Pittsburgh Symphony concert under Frederic Archer's direction.

Mrs. Letha Loring Goodell has returned from a very short vacation and has resumed her class in vocal music at 32 McDonough street. Mrs. Goodell is a sample of the highest type of Madame Ashforth's treatment of a voice, and it is needless to add that those desiring the Ashforth method will receive careful and intelligent treatment at her hands.

Much regret is felt over the fact that Mrs. Ida Cortada is obliged to abandon a fine class, where she has been so well and so favorably known as she is in Brooklyn, and go as a stranger to Denver, Col., owing to the sudden illness of her promising young daughter. It is earnestly to be hoped that Denver will soon learn the capabilities and merits of this clever woman, and that she will be given the opportunity to prove her value in this new field.

Miss Florence Dame, the pretty young Canadienne, who has been studying in Brooklyn for some time past, has been singing in her old home and gaining some well merited encomiums from the Canadian press.

Miss Theodosia Hadley is an interesting young girl who has come all the way from Indianapolis to study with that maestro of the violin, Henry Schradieck.

Miss Hildegarde Hoffman, a young soprano of natural ability, has placed herself under the care of Mr. Oscar Saenger. Both teacher and pupil are to be congratulated. If Miss Hoffman had taken this wise step a year ago, she would be before the public to-day, for it is not the lack of voice that stands in her way, and her personality and appearance are charming.

Miss Florence Dillard is a bright and interesting young girl from Memphis, Tenn., who has just returned from abroad after having studied one year with Halir and one year with Ysaye. She is rather undecided where to pitch her tent and is hovering over Brooklyn. We'll be glad to have you, Miss Dillard, but remember you'll be "local" if you do.

Mr. Frederic Reddall, the baritone and teacher, has moved down onto the floor below in the Pouch Gallery, and his new studio and reception room are arranged in good taste. Mr. Reddall's plans, which are very extensive, I will give in a later issue.

One of the best indications of Mr. Reddall's success as a teacher is the fact that so many of his pupils—men and women—are at this moment filling salaried solo positions in various churches. Among the more noteworthy are the following: Miss Moore, St. Bartholomew's, Brooklyn; Miss Tobey, Simpson Church, Brooklyn; Mrs. N. S. Pettit, Bradford, Pa.; Mrs. Myrtle Waite, Oil City, Pa.; Mr. Elliott Harvey, Franklin, Pa.; Mr. Charles O. Ireland, Amityville, L. I.

EMILIE FRANCES BAUER.

**Theodore Thomas.**—Mr. Theodore Thomas, the eminent conductor, was in this city a few days ago, stopping at the Brevoort House.

**Madame Wienzkowska.**—Madame Wienzkowska, the piano virtuoso and teacher and representative in this country of Leschetizky, who has been spending her vacation in Austria and Poland, has returned to this city and resumed her professional work. As already announced, she will be one of the soloists of the Boston Symphony series.

**Conrad Behrens Returns.**—Conrad Behrens, the well known basso and vocal teacher, has recently returned from Europe, where he has spent a most enjoyable holiday. Mr. Behrens is in the best of health and is ready for his usual busy season of work. He will resume his teaching duties at once at his studio, 687 Lexington avenue, this city.

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BOSTON, Mass., October 3, 1897.

I RECEIVED a circular the other day from a gentleman of Chicago. Thus did it begin: "In the author of 'Columbia's Appeal' a person hitherto unknown to fame and poetry makes his bow! It is the first production of his muse. And he is gratified beyond measure at the result of his attempt. He regretted for years, like many other patriotic citizens, the utter absence among our popular patriotic songs of a hymn, which, in case the dove of peace should some day be compelled to temporarily forsake our shores (which God may prevent), would arouse and inspire martial enthusiasm in the breasts of Columbia's sons! No matter how peaceful a nation may be, these moments come, as we all know."

He—his name is Mueller, Mr. Albert D. Mueller—speaks of the part played by the "Marseillaise" and the "Wacht am Rhein" in the history of nations and then says "In 'Columbia's Appeal' I have attempted and in my opinion succeeded to produce a song which shall be our 'Marseillaise' and 'Wacht am Rhein.' Whether I have succeeded remains to be seen yet; but you are at liberty, and even requested, to publish the inclosed copy of it, if you think it worthy of consideration and space. The author is well aware that other people do not judge his production with the same parental fondness and partiality that he does"—name them, Mr. Mueller, that we may hold them up to scorn and hissing!—"but is of opinion, nevertheless, that even those who do not think of his song very highly will admit that it has some merit and grant it space."

Here is one verse, the first, and with a chorus:

Unfur the banners! Proudly wave  
Old Glory's stripes in all their charms!  
The Sons of Freedom to enslave,  
The tyrant's minions haste to arms!  
To drag our eagles in the mire!  
To wrest from us our heritage!  
This is our enemy's desire!  
And make us slaves in freedom's age!  
"To arms!" "To arms!"  
Columbia's sons, assemble!  
Your treasures to defend!  
Ye tyrants, tremble!

Now listen to this pathetic personal appeal: "If some journalists should be of the opinion that I offer a high-class production in its line, deserving of reward, then I shall be ready and willing to accept any remuneration which they, in their noble-mindedness, may choose to offer, as I am a poor man and would have excellent use for it. But it shall ever remain my highest gratification, if the product of my muse should some day be of service and influence, to uphold the eagles of Columbia's sons."

\* \* \*

There have been American poets who have sung hymns of patriotism to dull ears. When I was a young boy, in Northampton, Mass., I remember the patriarchal face of the Rev. William Allen, who in 1835 published a collection of psalms and hymns, some of them to the glory of this country. One of his hymns began:

The Lord is like the kangaroo  
And like the roaring buffalo.

I regret to say this volume was suppressed by unsympathetic relatives.

\* \* \*

Mr. N. H. Allen, of Hartford, Conn., wrote a very interesting article on "Old Time Music and Musicians," which was published this year in the *Connecticut Quarterly*. In it he tells of a voluminous anthem composed for an election service at Hartford, May 8, 1777, by the Rev. John Devotion, A. M., preacher of the day. Whether it was performed at the public singing, or was a part of the preaching service, I am unable to say. The text or libretto was added to the sermon in pamphlet form. Let me quote a few extracts:

*Lamentation:*

From tribes of America, the theme was supplication.  
Afflicted, oppressed, she cried to Albion's King.

*Bass sol. | Treble sol. | Chorus.*

Louring, silent, haughty, dumb the monarch.

*Chorus.*

Black tempest, vengeful fury on his brow.

Hark! Hark! Hark!

*Pristo (sic) sharp key.*

The Grand Council announces, nor whips, nor scorpions.  
Bondage ceaseless, clanking chains;  
Rivet them, sons of Mars, British forces,

Brunswick's troops, Hessian bands,  
Native Indians, Afric's sable sons,  
Ships of war, thundering cannon, hissing bombs,  
Confused noise of warriors, with garments roiled in blood.

\* \* \*

*Granda (sic).*

Live, Live, Live,  
Beloved of the Lord, until He comes,  
Whose right it is to reign.  
Call her Free and Independent States of America  
Hallelujah, praise the Lord. Amen.

The description of the Angel Gabriel was sung "gratiosio," while an allusion to Philadelphia (sic) was treated "piano."

Was this anthem founded musically on Indian tunes? Perhaps Mr. Krehbiel may be able to inform me.

\* \* \*

An ex-officer of the Handel and Haydn says that I did him and his colleagues an injustice, that I misrepresented them in THE MUSICAL COURIER by commenting on the claim that Mr. Lang would be able to secure \$150,000 for the society in case he were chosen conductor.

This claim was made early in the summer by at least two ex-officers of the Handel and Haydn. Mr. Lang's re-election was urged on this ground at the so-called private meeting of the Handel and Haydn last month; at least so I am told by a man of veracity who was present. One of the ex-officers of the society argued with me this very point last month. He added with childlike confidence that Mr. Lang was the greatest choral conductor he had ever seen. "I have sung under him myself." Of course that ended the discussion. There was nothing more to say.

All sorts of singular claims have been made by the sore and disappointed men in the minority.

Thus it has been claimed that when Mr. Zerrahn resigned the succession fell by right of tradition to the organist, Mr. B. J. Lang. Let us examine this claim.

In the beginning—not of the world—but of the life of the Handel and Haydn, the president was conductor ex-officio. The first president, chosen April 26, 1815, was Thomas S. Webb. He studied music under Billings, was an active member of the Brattle Street Choir, and he composed the music for many odes used by the Freemasons. But his immediate successors depended largely on the assistance of Mr. Ostinelli, who often was the true conductor.

Now, Mr. Ostinelli was a violinist.

The first man who filled formally the office of conductor was Charles E. Horn, who was elected May 31, 1847. He died October 21, 1849.

Who succeeded him? Mr. A. U. Hayter, the organist, musician, conductor? Oh! no. Mr. J. E. Goodson.

Mr. Goodson left Boston soon after. Who succeeded him? Mr. George T. Webb, August 31, 1852. Was he the organist of the society? No. Mr. Webb resigned on account of trouble about an orchestra. Did Mr. F. F. Mueller, the organist of the society at that time, succeed him? No. Oh! no. Mr. Carl Bergmann, trombone player, cellist, leader of the Germania—you afterward were well acquainted with him in New York—was appointed conductor pro tem. Mr. Bergmann left Boston in 1854. Who succeeded him as conductor of the Handel and Haydn? Mr. Mueller, who was still the organist of the society? No, no. Oh! no. Mr. Carl Zerrahn, a flute and piccolo player, was chosen conductor on Mr. Bergmann's recommendation, September 5, 1854.

After Mr. Mueller the organist of the society was Mr. J. C. D. Parker, 1857-1859. Mr. Lang was chosen organist October 1, 1859.

I fail to see any foundation for the tradition that the organist should be the successor to a resigning and resigned conductor.

The trouble with Mr. Zerrahn seems to be that, although resigning, he was not resigned.

And now let us discuss more cheerful things.

\* \* \*

Here, for instance, you may read in the *Pall Mall Gazette* of September 20 an account of Mascagni's explanation of the "fabricated news" of his attempt at suicide. He appears to be annoyed especially by the charge that he missed himself three times. "I, who am so sure a shot!" He examines the problem in detail. "Might I have done it, feeling no more the musical vein? Certainly not, because in these days I work with just the same pleasure and facility as at the thoughtless time of the 'Cavalleria.' Perhaps because I am discouraged at the success of the other composers? But I have never felt such vigor and confidence in myself as now. Because of money matters? I wish that all including the author of the great news, might find themselves in my present financial condition. I shall only say that I pay more taxes than any other Italian composer." He has more work than he can possibly do. He adores his wife and three little ones. He has no liver trouble. He is getting stouter day by day, and now weighs 86 kilos. No passionate press agent could equal Mascagni's own proclamation.

Pesaro had her famous swan. Has she not to-day an equally famous gander?

There are several new books worthy of discussion.

One of them is "La Psychologie dans l'opéra Français (Auber, Rossini, Meyerbeer)," originally a free course of lectures at the Sorbonne, by Prof. Lionel Dauriac, of the University of Montpellier. It would take, however, several pages of your space to give any idea of the richness of this little book. On page 57 Professor Dauriac analyzes the introduction to the air of Mathilde in "William Tell" (second act). He is speaking of the four orchestral measures in A flat which precede the tune, and "most happily replace the insipid 'ritournelle.' I know an amateur, a brilliant and very intelligent man, who never hears these measures without figuring to himself an eagle traversing space and descending from rarest air till he almost grazes the surface of the earth."

This amateur must be the first cousin of Monsieur J., age forty, lymphatic and nervous, who, examined by Dr. Ferdinand Suarez de Mendoza, told him that Verdi's "Aida," either played on the piano or on the stage, was to him like unto a beautiful blue, while Meyerbeer's Overture to "Struensee" gave him the sensation of thick lees of wine. And there was a gentleman mentioned by Montaigne upon whom the bagpipe had an instantaneous and not incomprehensible effect.

Do not think for a moment that the Professor is hopelessly old fogeyish. He knows his Wagner: "His Tetralogy, not the less a masterpiece, offers us one of the most successful types known of aesthetics in action."

\* \* \*

Jean de Tinan in "Penses-tu réussir"—a delightful book—describes the Origin, Grandeur and Decline of an Essay on Cléo de Mérode considered as a popular symbol. There is an essay that we all once hoped to write, and some of us still hope to write it. It is the essay in which we long to put all that is best, strongest and most beautiful. And how seldom does anyone find time or inclination to write it. Smoking, drinking, brooding, talking with men of similar ambition, the essayist is never satisfied with the opening sentence, and Death smiles as he puts his hand on the shoulder of the seeker after the phrase. Vallonges in this book had chosen his motto from the Greek Anthology; he saw the book in 18mo, with a portrait of Cléo by Leandre, with rose and apple green colors, prolegomena, philological notes, iconography. How he dreamed over it. "I do not know whether Margot was right when she pretended that it was Bébé who was the model for the lower part of Falguière's famous statue, and I don't care. Inasmuch as fourteen women have sworn to me that each one of them was the model for his Diana, I am not much interested in such questions. If it were not Cléo, since the statue La Danse is beautiful, I regret it, and I should regret it more if this statue were still more beautiful, and did not awaken the thought of the grasshopper—if it were more susceptible of becoming, reduced, the classic statuette with which grateful families load the red and gold parlors of our Princes of Science." And then he thought of the necessity of Beauty admitting a national representation. "Juliette Récamier was necessary, but she had a salon, which displeases me. It would please me on the contrary to see Mademoiselle Cléo de Mérode obliged, in exchange for a heavy subsidy from the Government, to be where her presence could move most effectively a select gathering or a crowd. \* \* \* This homage exists, I know, but how much more interesting, how much more flattering for the future record of our civilization, were it legislative and official."

\* \* \*

But I must defer further digression until next week. I glean from page 231 of Dr. Auguste Guillemin's "Sur la Génération de la voix et du timbre" (Paris, 1897,) that when a singer sings forte he raises each second a weight of 100 grams one metre. It would then take more than 750 vigorous singers to dispense the energy of a horsepower."

Dr. Guillemin discards the theory of J. Muller. He believes in the aerial whirlwinds formed necessarily in the ventricles of Morgagni. The cyclones of Lootens engenders the voice in the aforesaid ventricles. The voice creates at first under the epiglottis, and then in the pharynx, sonorous waves eminently variables, according to the formation of these parts. Oh! ye throat doctors and inventors of only true vocal methods, I am merely quoting. I have not the remotest idea what a cyclone of Lootens is, or whether it is to be preferred to a cycle of Cathay.

PHILIP HALE.



CHARLES MEEHAN

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CHICAGO OFFICE THE MUSICAL COURIER,  
226 Wabash avenue, October 2, 1897.

THE gathering of musicians in Handel Hall last night was remarkable, when the Kneisel Quartet made its only appearance for the season. The four celebrated artists had a great reception, but after the playing of the Haydn D major quartet there was such enthusiasm as only artists can give to artists.

There is but one Kneisel Quartet, and to our Western musicians the treat of hearing these artists has been one too rare. What an ensemble! with the rich tone, now with its delicate grace and shading, now with its grand fortissimos, all the nuances known only to the artist nature four instruments so perfect in accord and so true in tone color. Whether in Haydn's music, with its simplicity, or Beethoven's, with its grandeur, the Kneisel Quartet was alike perfect. The program concluded with Dvorak's quartet in A minor, with its quaint eccentricities and leanings toward negro melodies.

This was the program:

Quartet in D major, op. 64, No. 5.....J. Haydn  
Quartet in A minor, op. 132.....L. van Beethoven  
Quartet in F major, op. 96.....A. Dvorak

After the concert the organizers of the new Savage Club captured the Kneisel Quartet, and regalement followed at the Bismarck.

\* \* \*

Mr. Wilhelm Middelschulte, who might if he chose be a rival of any living organist, is at present one of the busiest men in town. The high esteem in which he is held by musicians is known to all, but it is not generally known that Mr. Clarence Eddy, the celebrated organ virtuoso, upon his departure for Europe, intrusted his pupils to Mr. Middelschulte's care, which fact speaks volumes for the now Chicago artist's ability. *Der Westen*, in speaking of his playing, said:

Mr. Wilhelm Middelschulte gave an organ concert in the University Congregational Church, Madison avenue and Fifty-seventh street. That he played masterly is scarcely necessary to mention, for he has not his equal in America. As a composer he appeared in a new light. The program contained a "Canon and Passacaglia" of his own writing. The "Canon" on an interesting theme is well developed and sounds well. About the second may be said that since the "Passacaglia" of Sebastian Bach no work of this kind has come to light which deserves comparison with Middelschulte's "Passacaglia." What Georg Vierling in the introduction to the "Raub der Sabinerinnen" and Johannes Brahms in the "Finale of his Fourth Symphony" constructed are attempts which show that the form of the "Passacaglia" was not unknown to them. Weitzmann's examples in his contrapuntal studies are far more interesting and instructive.

A "Passacaglia" is a movement consisting of variations on a continually repeating bass theme. Middelschulte treats his theme in augmentation, diminution, interruption, contrary motion, retrogression, and symmetrical inversion—in short, with all chicanery uses it in connection with the celebrated theme B-A-C-H and the chorale "Ein feste Burg," and finally these three themes are masterfully interwoven. The variety in the accompaniment voices is also astonishing. So extremely artistic is this movement, as never to be trivial, but, from the first measure to the last, always solemn and dignified as are creations of great masters only.

Middelschulte is unique; Chicago is to be congratulated that it possesses in Middelschulte an artist of whom they may well be proud, an artist the like of whom each era furnishes but few examples.

The above article signed by Bernard Ziehn, that most profound musician and critic, it will be noticed, draws particular attention to Middelschulte as a composer, which is not surprising, as many of his compositions are played by several of our distinguished organists.

Mr. Middelschulte plays frequently at dedication services, the last occasion being at St. James' Methodist Church, for which he was especially retained.

\* \* \*

Mr. William Armstrong's lectures are likely to be heard from Washington to San Francisco, as the gifted writer-lecturer has made engagements in cities from east to west. He will be heard in San Francisco just before he goes to London next May, and the time intervening is filled with dates entered into with leading clubs and societies. Mr. Armstrong will also give several private lectures which will include "Impressions of Contemporary Music and Musicians in England."

This lecture will contain in addition to the theme direct, a view of artistic life in the English metropolis; interviews with great musicians visiting London from other countries during the season, and home life at Craig-y-Nos. Mr. Armstrong lectured, among other engagements last season, before the Amateur Musical Club, the Ameri-

can Conservatory, and the Chicago Musical College in Chicago; the Matinee Musicale and the Contemporary Club, Indianapolis; the Schubert Club, of St. Paul, and the Ladies' Thursday Musical of Minneapolis. Since his return from London he has lectured in the Amphitheatre at Chautauqua, New York.

The Geneva Johnstone-Bishop Concert Company opened its season in Erie, Pa., October 1, going at once to the Coast and Far West. Mme. Geneva Johnstone-Bishop, prima donna soprano; Mrs. Gertrude Colby, pianist, and Mr. Harry J. Fellows (late of England) form the company.

I saw the handsome soprano to-day, beaming and bright with anticipation of a fine season. Eight month's tour in the principal cities of the West, where she is so great a favorite, has been arranged, but she will not be heard in Chicago, unfortunately, this year, and oh! what a welcome she may expect when she again sings here. I know no more charming woman in professional life than Geneva Johnstone-Bishop, who as a concert artist is second to no one in her power to attract and interest. It is a pleasure to hear her and a pleasure to look at her, either on or off the stage.

\* \* \*

Miss Genevieve Clark Wilson's engagements for the coming season are very numerous. She gives a recital in Delaware (Ohio) early in November; sings at Detroit, November 16; Minneapolis, November 24; St. Paul, November 25, and Red Wing, November 26. Mrs. Wilson has been specially retained to sing in the "Messiah" in Evanston, December 14; January 14 she has a recital before the Arché Club and February 23 the Mendelssohn Club.

Max Bendix gives a recital in Nashville, October 9; then goes on a five weeks' tour with a specially selected company, including Miss Jennie Osborne, under the direction of the Stayton Bureau, and afterward will be heard in St. Paul and Minneapolis, December 7 and 8. It was unfortunate for Chicagoans that the tour prevented them from hearing Mr. Bendix October 20 and 21 at two big concerts at which he was offered engagements.

Miss Bessie O'Brien announces a concert in Central Music Hall October 20. August Hyllested will make his first appearance since his return from abroad. Mr. Frederick Carberry, Mr. Sidney Biden, Dr. Louis Falk, Miss Marian Carpenter and Miss Alice Genevieve Smith, harpist, will be the artists giving the program. Doubtless a considerable interest will be shown in this concert, as Miss O'Brien, who has returned from a three years' study with Marchesi, is said to possess a superb voice, which has been the subject of praise from local critics. I think it is correct to state that it was mainly owing to Mr. Armstrong's notice and encouragement given in the Chicago Tribune that Miss O'Brien's family decided three years ago to send her abroad, and from all accounts of the concert she gave at Springfield a month ago her years in Paris have been productive of great improvement.

Added interest is felt in the first public appearance of August Hyllested, a pianist whom all musical people remember with interest. Mr. Biden, a Clippinger student, Miss Carpenter and Mr. Carberry have many admirers, so the concert should be financially successful. Speaking of Mr. Carberry (a Tetedoux disciple) reminds me that the Minneapolis Journal had a notice of his singing which might interest COURIER readers who know the Chicago tenor. It follows:

Frederick W. Carberry, the Chicago tenor, who made a pronounced hit at his first appearance last month, was the only one of the original soloists to take part. The rest were home talent, and it is a pleasure to say that the work was given as intelligent a reading and as noble an interpretation as when it was given for the first time with imported singers. The four soloists were Mr. Carberry, A. W. Porter, who assisted only in the quartet in the original production.

In Mr. Carberry the audience recognized a favorite, and the first appearance of his figure among the singers was the signal for an ill-timed round of applause. He was imbued with the spirit of the hour, and sang with even more fervor and dramatic intensity than at his first hearing. His concluding solo, "Strengthen Ye the Weak Hands," in Part II., was a magnificent effort, and brought him a rousing tribute.

Mrs. Maud Bollman, of Rockford, formerly of Elgin, Ill., of whom I have before told you, wishes to find a good manager. I have heard it is somewhat a difficult quest, but as Mrs. Bollman is a big remove from the ordinary soprano she should not seek long before accomplishing her object. Her voice and training are exceptional and her appearance is charming.

Mr. and Mrs. F. M. Lillebridge have just returned from Stockholm, where they stayed the summer. The talented pianist and his wife are contemplating making their home here.

Mr. Clement Shaw announces a series of soiree musicales, commencing October 4 at 8:30. Mr. Van Cleve, late of Cincinnati, a former correspondent for THE MUSICAL COURIER; Mrs. Eunice Martens, and various other satisfactory people will be heard.

Mr. W. Waugh Lauder announces eight Beethoven readings on the sonatas. As I received intimation of Mr.

Waugh Lauder's intention September 27, and the recitals commenced September 18 and continued daily until October 1, it was impossible for me to publish the event in time.

Mis May Lucine Potvin, after a successful season in San Francisco, returned to town, reopening her studio in Steinway Hall.

Mr. Victor Heinze is among the returned artists. He is one of the two Leschetizky representatives in this city. Those who admire the Viennese master and contemplate studying with him would do well to consult Mr. Heinze as to the method, &c. His studio is in Steinway Hall. I have heard his pupils, who in several instances showed to much advantage.

Harriet Dement Packard is a dramatic soprano who I would commend to managers desiring an artist of attainment. She is a handsome blonde, whose singing has found favor. The Graphic, of Chicago, gave her the following notice, after she sang in Steinway Hall:

"Harriet Dement Packard, whose portrait appears on the title page of this issue, is one of the representative American vocalists who, by nature gifted with a remarkably beautiful voice, has studied seriously and continuously to bring to the greatest perfection in her art this 'dot' of Mother Nature. Mrs. Packard possesses with this to an equal degree dramatic instinct and what is known among musicians as 'temperament,' and taken together all go to make a personality even the most casual observer must notice, and which commands her hearers wherever she appears, and adds the peculiar charm to her singing that many call 'style.' Mrs. Packard studied with Mr. Wm. L. Tomlins, and later at the Chicago Conservatory, where she took a thorough course of dramatic and vocal study. In 1895 she went to Italy, where she appeared several times in the cities of Northern Italy, winning new laurels and unstinted praise from the press and public, and was presented by one of the oldest musical organizations with a beautiful medal as an emblem of their appreciation of her work. Mrs. Packard sang last Sunday evening at Steinway Hall before a very select and critical audience, and won enthusiastic applause by her finished work. Her voice is of that quality often read of but seldom heard in these days of 'impressionist art' both in singing and painting. From the low, rich tones that remind one of a cello to the ringing, clear, bird-like voice of the higher notes, it is of pure, clear resonance and sweetness. Warm with the pulse of an artistic temperament which guides it, it thrills with that dramatic intensity peculiar to this artist, and we predict for this popular and delightful singer a career replete with the laurels of success."

The regular series of Saturday afternoon entertainments of the American Conservatory was opened Saturday, September 25, by a piano recital given by Mr. Allen H. Spencer. On Saturday, October 9, the program will be furnished by Messrs. Josef Vilim, Carl Klammsteiner, Mrs. Gertrude Murdough, Miss Elaine De Sellen and others.

Mr. Thomas Taylor Drill has organized an oratorio class at which all his pupils will have the privilege of attending. Eventually there will be a small club meeting one evening in each week when some cantata or oratorio will be studied. The first to be given will be Mendelssohn's "Atalante." Success to Mr. Drill's venture, and he deserves all the success attending him.

There is only one remark to be made about the recital given by Mr. Emil Liebling to-day. It was too short and so thought the audience crowding Kimball Hall, when the versatile artist played the following program.

Sonata—op. 27, No. 1, in E flat.....Beethoven  
Giga con Variazioni—op. 91.....Raff  
Sonate de Petracca.....Liszt  
Fantaisie—op. 49.....Chopin

According to an article, which I am surprised the clever editor of *Music* allowed to appear in his magazine, our great American artist, William H. Sherwood, is indebted to an individual named Kelso for his method and system. I believe this person was at one time an assistant to Mr. Sherwood, therefore he now aspires to claim the famous pianist as a disciple. And yet Kankakee (our State insane asylum) has several vacancies, "and the number of fools is infinite!"

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ORATORIO

**The Sherwood Piano School.**

THE Sherwood Piano School in Steinway Hall, Chicago, began its existence last month with most encouraging prospects. The number of pupils entering was large, and there is already a spirit of earnestness shown which promises well for the success and value of the institution. Mr. William H. Sherwood has proven in the past that he is not only a great pianist, but a great teacher as well. His methods, evolved by years of careful study, have produced results which are known in all the larger cities of the country.

Mr. Sherwood has a large number of pupils who excel in many directions, both as players and teachers, those from European schools and masters, and in establishing the Sherwood Piano School it is his firm intention to fully demonstrate his ability to give to any student of the piano an education superior to that which can be acquired abroad, and to convince citizens of the United States that it is no longer necessary for them to go to Europe to study the piano.

Associated with Mr. Sherwood is an able corps of teachers, who are all thoroughly familiar with his methods of playing and teaching, and who are united in purpose and aims. They will all work harmoniously for the accomplishment of Mr. Sherwood's plan and for the good of the institution and its students. That the influence of the Sherwood Piano School will be a strong factor in the building up in this country of a strong feeling for musical art is certain.

While only in the fourth week of its career, this school has a number of pupils enrolled which would do credit to a much older institution. Mr. Sherwood has a larger class of pupils by quite a number than he had at this time a year ago, and the assistants are all busy. With such a beginning and the firm resolve of every member of the faculty to recognize but one standard, and that the highest, there can be no doubt that this school will soon take its place among the best in the land.

**Xaver Scharwenka Concert Tour.**

XAVER SCHARWENKA, the composer and pianist, will make an extended tour this fall throughout the Western States, appearing in five concerts in San Francisco.

On his homeward trip he will be heard in nearly all the principal cities en route, closing the tour with a concert in Pittsburg on November 9. After this date he will return at once to New York and resume teaching at the Scharwenka Conservatory.

**Prague.**—The *New Musical Review*, of Prague, for last month contains an interesting article by the correspondent of THE MUSICAL COURIER, A. Ingman, on Bruneau's opera "Le Rêve."

**Anna Lankow's Pupil.**—In referring to the recent débüt of Miss Van Gelder as Selica, in Meyerbeer's "L'Africaine," in Amsterdam, the *Algemeene Handelsblad*, of that city, says: "Herr von Linden opened the new season last night with Meyerbeer's "Swan Song." I propose to discuss the opera and performance in to-night's paper, but it may be said now that Miss Marie van Gelder attained an emphatic success in her débüt as Selica. Should her success be as great in other roles Herr von Linden will deserve our congratulations."

Other papers of Amsterdam and also Rotterdam journals praised her singing, referring especially to her excellent schooling, in contrast to certain pupils and débütantes schooled in French methods, with whom these opera houses had sorrowful experiences.

Miss Van Gelder is a pupil of Mme. Anna Lankow, of this city, who is now in Berlin. She will sail on October 20 from Rotterdam, and is due to reach home about November 3.

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**Pol Plançon.**

INCOMPARABLY the greatest basso alive, M. Pol Plançon's face or name, which adorns the cover of this issue, needs no introduction to the American musical public. The French artist is one of the few in the world of vocal art who could render grateful the amazing roulades written by Rossini for male voice. As a singer pure and simple he is unapproachable, Edouard de Reszé and the others being clumsy in their work by comparison. Master of tone production, of the nuance, Plançon is also wonderfully versatile. He is at home in all schools, from Mozart to Massenet.

He is admirable in Wagner, Pogner's address never having been better delivered here, and in Meyerbeer, Verdi, Donizetti and Gounod he is equally as strong. His Mephisto is by far the best New York has listened to in this generation, and in addition to all these varied roles, Plançon has the art of singing a simple ballad or a Lied by Schubert and Schumann with exquisite finesse and feeling.

Little wonder, then, that his every appearance is evocative of the greatest enthusiasm, for the potency of his name is never more apparent than when it appears on the program of a popular Sunday night concert. These audiences love him, and he is as eagerly enjoyed by the cultivated amateurs and dilettante, for his art is well nigh perfection, and it is no exaggeration to call him the king of bassos. He appears this season under the management of R. E. Johnston & Co.

**Mrs. Ratcliffe-Caperton.**

MRS. RATCLIFFE-CAPERTON will resume her lessons at her studio, 138 Fifth avenue, on October 7, and will be glad to see her friends and those wishing to make arrangements for lessons on that day between the hours of 10 A. M. and 1 P. M.

**Of Interest to Directors.**

THE attention of directors of vocal societies, choral and other musical organizations, is drawn to the peculiar advantages and facilities offered by the Arthur W. Tams Musical Bureau and Circulating Music Library—one of the largest for renting purposes in the world.

The privilege of renting musical material, of whatsoever nature, instead of being obliged to purchase it outright, is one that appeals very forcibly to directors of musical societies, and is so obviously economical a method of obtaining all the musical novelties, that one can readily understand why this bureau is so widely patronized. The office of the Arthur W. Tams Bureau is at 109 West Twenty-eighth street, and directors would do well to call and inspect the immense assortment of vocal and orchestral scores there to be found. The bureau has its correspondents in London, Berlin, Paris and Milan. Every courtesy will be extended to its patrons.

**Composers' Fortunes.**—Famous composers, however famous they may have been in life, never left large fortunes. To begin with Franz Schubert, whose Lieder have never and never will be surpassed. According to the documents in the Vienna archives, Franz Schubert's property at his death consisted of three walking coats, three dress coats, ten pair of trousers, nine waistcoats, one hat, two pair of boots, five pair of shoes, four shirts, nine head and neck-kerchiefs, thirteen pair of stockings, one bedstead, and some old bits of mosaic. Total value 63 gulden. When Mozart died he possessed in cash 60 gulden. The rest of property left, including his musical library, was valued at 400 gulden. The largest ever left was by Beethoven, 10,232 gulden, from which had to be deducted doctors' and nurses' bills, personal expenses, &c., 1,213 gulden, leaving a net sum of 9,018 gulden.

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**ANNOUNCEMENT:**

A special course for students desirous of obtaining the most complete conservatory advantages will begin Monday, September 27, 1887, and continue through a term of eight months. The different branches taught in this course are of special value to teachers and to students desirous of becoming professionals. The details of the course are as follows, viz.:

1. Two half hours or one full hour weekly, private instruction in either piano, violin, vocal or organ.

2. One half hour weekly, private, harmony, counterpoint or composition.

3. Seminary for teachers; training for the profession of teacher (weekly).

4. Ensemble playing; partitur (full score playing).

5. Free organ recitals and lectures on the history, development, construction and literature of the organ. N. B.—For those desirous of studying choir training privilege will be granted of attending weekly rehearsals of All Souls' Choir (thirty-five dollars).

6. Analytical lecture recitals on the programs of the New York Philharmonic Society, Anton Seidl conductor.

7. Free admission to the concerts of the Philharmonic Society (reserved seats in balcony).

Certificates will be awarded to those who merit them.

N. B.—It is of the greatest importance that students enter promptly at the beginning of the term, in order to gain the full benefit of a course unequalled in its opportunities and comprehensiveness.

No reduction allowed for those entering on a later date or leaving before expiration of the term.

Terms for this entire course are \$300.

**MONTREAL.**

M. WILLIAM C. CARL, the eminent American organist, opened our musical season with an organ recital on Tuesday evening last in St. James' Methodist Church. He was assisted by Miss Bessie Bonsall, contralto, of London, England; Miss Marie Hollinshead, soprano, Mr. E. Label, tenor. The following was the program:

Suite Gothique (dedicated to Mr. Carl).....Boellmann

Mr. Carl.

Solo, O Salutaris.....Rossini

Miss Bessie Bonsall.

Tenor solo, Ave Verum.....Dubois

Mr. E. Label.

Romanze in A flat (op. 66).....Merkel

.....Neustedt

Gavotte, Dans Le Style Ancien.....Bach

.....Carl

Fugue in D major.....Mr. Carl.

Solo, The Angel's Serenade.....Miss Bonsall.

.....Braga

Violin obligato.....M. Goulet.

.....Thiele

Concert-Satz.....Intermezzo (MS.) (dedicated to Mr. Carl).....Callaerts

.....Carl

Variations of a Welsh Air.....Mr. Carl.

.....Bach-Gounod

Soprano solo, Ave Maria.....Miss Marie Hollinshead, M. Goulet, Mrs. Kellond and Mr. Price.

.....Cowen

Solo, The Better Land.....Miss Bessie Bonsall.

.....Breitenbach

Grand Fantasia (new), The Storm.....Mr. Carl.

The performance by Mr. Carl was accomplished with a degree of smoothness and finish that was highly commendable. His best number perhaps was the "Suite Gothique" and "Concert-Satz," which

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he performed with great rhythmic precision and noble nuances. Miss Bonsall gave a clear and sympathetic delivery of her selections. She has a rich contralto voice, well trained, and she uses it to best advantage. Mr. Lebel was in good trim and distinguished himself satisfactorily. Miss Hollinshead likewise did splendidly. M. Goulet furnished the obligatos artistically, as he always does. The audience was tremendously large. Applause is not permitted in that church. The affair was under the management of Mr. W. J. Birks, organist of the church.

Mr. Reyner, conductor of the Handel and Haydn Society, has resigned his position, and it is doubtful whether the society will be in existence for the coming season. Mr. Reyner intends to organize another vocal society which will take the place of the late Mendelssohn Choir. The new organization will be known as the "Motte Choir," and will be limited in number, as was its predecessor.

"Paul Jones," Planquette's comic opera, was chosen by the Montreal Amateur Operatic Club for the production for the coming season, with Mr. Couture as conductor. Another club of the same kind, organized recently, will produce Cellier's "Dorothy" under the leadership of M. Goulet.

Mr. Emilien Renaud, pupil of Mr. Ducharne, sailed by the steamer Parisian on Saturday last en route for Vienna, where he intends to study with Leschetizky.

A new concert hall for chamber music will be finished shortly, built by D. W. Karn & Co., piano manufacturers, of Woodstock, Ont. The place will be known as Karn Hall and will have a seating capacity of about 500. An expensive Karn-Warren pipe organ will be placed in the hall to be used for concerts, recitals, &c. The building is located in the best part of the city.

All our musicians are back from their vacations and the season has seriously begun.

H. B. COHN.

#### MINNEAPOLIS.

OFFICE THE MUSICAL COURIER,  
MASONIC TEMPLE, MINNEAPOLIS,  
October 1, 1897.

IT is early yet to tell what is in store for us during the coming season, but we are assured of the coming of Rosenthal, Vsaye, Plançon and a half dozen other artists of lesser fame. Our art loving young citizen Mr. O. B. Babcock has already arranged for their appearance here. Mr. Babcock has already done much in this line for Minneapolis, and when he makes any announcement we know that it will be carried out in the highest order.

He does his work quietly and without ostentation, and without any grand flourish of trumpets about his own share in the transaction, and we know that to his efforts we owe the appearance of some whose art work we could not have enjoyed except by a trip to New York city. Last season Mr. Babcock brought a group of noted writers for whom there was a good field of patronage in the many clubs of our city. And now he has prepared a list of musical attractions, with Rosenthal at the head. Other good things are in view but are not fully decided upon. For all these privileges there is an aggregation of grateful patrons who for various reasons cannot travel to the art centres to hear and enjoy them. A few of us with impaired health, who came to Minnesota for the benefit of its ozone, offer up thanks daily for the opportunity to enjoy the artists who can be brought to Minneapolis.

Sometimes I bethink me that I would risk a winter of the dreadful climate of your city for the sake of reveling in the glories of the musical season. Wrapped in a heavy coat of fur, with a silk handkerchief tied over my mouth, so that I do not inhale directly into my lungs the too exhilarating air that prevails the greater part of the winter, I go about this pretty Western city grasping with eagerness the opportunity of listening to the great ones who may chance to come to us. At first my compulsory stay in the West even in search of health was of all things the most distasteful to me. But the deep blue of the far-away skies, and oh! how blue they are; the deep, dark, mysterious woods and sweet, bright patches of water in this lake country of the West, and above all the friendly intercourse with artists (we have some, trained as well as born) brought content to me.

I could not fail to know that to some whose eyes first opened 'neath warmer skies, whose whole being was imbued with harmonies into which they were born, the transplanting to a world so new, whose chief characteristic is everlasting hurry, where stability in purpose

or effort is quantity rare, as it is precious, to transplant this old world blood and brain and art nature; oh! ye gods, I do not see how they endure it, but they do, and their example is a lesson to me.

The various clubs have not yet gotten down to work. The Ladies' Thursday Musical Club and the Apollo Club do not convene until the middle of the present month. The Philharmonic has made a great change in the personnel of the club, admitting women to active membership. At the State University the Choral Union has already begun its work in regular rehearsals under its ambitious director, Miss Anna Schone-René.

The music schools have opened with promise of a successful year and the various private studios have reopened with bright prospects for increase of pupils. Among the more recent additions to professional music circles is G. Magnus Schutz, baritone, a pupil of Mme. Luisa Cappiani, of New York city, who teaches her methods under her signature of consent. Mr. Schutz has met with a hearty welcome among our musicians and musical people, and we hope he will find a pleasant home among us. He is the possessor of a beautiful voice, which he uses with admirable skill and ease. We shall all be glad to hear him in recital in the near future.

Our wanderers are returning fast, and it is good to see them again. Mr. Emil Oberhoffer, organist, teacher and director, spent a vacation in Germany and has left his accomplished wife in Paris, where she intends to study during the winter. Mr. Oberhoffer is bronzed with travel, and he has that general air of having enjoyed a good time. We are glad he has returned, and we shall again enjoy his organ playing at the Hennepin Avenue Methodist Church.

Mr. J. Warren Andrews returned from the seashore a few weeks ago and has already given three of a series of five organ recitals. They are very enjoyable, and, occurring in the afternoon as they do, there is a large audience of ladies. At the third recital, September 28, Mrs. Alma Johnston Portman was the vocal soloist. She has just returned from London, where she has taken a short course in study. Her number was the contralto solo "Oh, Rest in the Lord," from "Elijah," and her singing was beautiful. Her voice is sweeter and her work smoother and deeper. It was with delight that I listened to the rich tones of the upper and middle registers. After all the growing in Greater New York there are some things that can be acquired in Europe.

Signor d'Auria, the eminent director, teacher and composer, has spent his summer in the city. For two months his little girl has been ill, filling the parental heart with anxiety unmeasured. For days and weeks the torture of suspense held sway. I am glad to record that the crisis is passed and she is slowly recovering.

Mr. Claude Madden has passed his summer between his studio and the waters of White Bear Lake. Artist-student that he is, he is always exploring new fields, courting the creative muse, and has a melodious sonata in manuscript.

Miss Clara Williams, who has been studying in London for several years, is visiting friends in Minneapolis, and will be heard in recital before her return to Europe.

Herman Emil Soch, pianist, is preparing his programs for the coming season of recitals.

Professor and Mrs. Schlaefer are still enjoying the pleasure of Lake Minnetonka.

H. S. Woodruff, organist of the First Baptist Church, has returned from his bicycle trip in Europe, but as I have not yet seen him will have to record his adventures in my next. He always sees and hears everything he ought to see and hear, and enjoys them, too, far beyond the average tourist.

ACTON HORTON.

#### ALBANY.

ALBANY, N. Y., October 2, 1897.

THE annual meeting of the members of the Albania Orchestra was held last week and the following officers were elected for the season of 1897-8: President, Dr. James W. Hine; vice-president, Frank L. Fancher; secretary, Alfred S. Bendell; treasurer, Theodore A. Nugent; Directors, Fred S. Arnold, Harry D. Thomas and E. W. Phillips. Mr. Fred P. Denison was unanimously chosen as conductor for the following season.

The members feel highly encouraged at the prospects. The work done under Mr. Denison last season was so satisfactory, as evinced in the one concert given, that the plan for the coming season is to

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give at least two, and the class of music played will be of a higher standard than before has been attempted by this organization.

Mr. Frank Sill Rogers, organist of St. Peter's Church, tells me that he proposes to give about six organ recitals this winter. Mr. Rogers is one of the best organists in Albany, and if the recitals given last year are to be taken as the standard those this year will be most enjoyable.

Mrs. Elizabeth Duffy-Daly, soprano, will teach in Albany this year. Mrs. Daly has not sung much in public of late except for charity, and it is to be hoped that she will give Albaniens an opportunity of hearing more of her. She is a pupil of Murio-Celli and Charles A. White, and was for many years soprano soloist of St. Joseph's Church, the same position which Albani held before she went abroad. Mrs. Daly is an artist and possesses a beautiful voice. I understand that Rosenthal is to play here some time in November.

The professional instrumentalists formed a union some time during the summer, and nearly all the professionals have joined. They have also established rates for playing different "jobs" which they vociferously declared every man must stand for. Now I hear that while some of the leaders and men are standing for these rates, others are not. I do not know what truth there is in it, but would not be at all surprised if some interesting news were developed shortly.

Mr. Richard Mansfield and company gave the initial performance of "The Devil's Disciple," by Bernard G. Shaw, at Harmannus Bleecker Hall (Woodward & Voyer, managers), last night to the largest audience which gathered there this season. The play is strong in many particulars and the performance was artistic in every way. The audience was enthusiastic and a curtain call was demanded. Mr. A. M. Palmer, of New York, was present at the production.

ALFRED S. BENDELL.

**Wagner.**—Wagner's early work "Die Feen" will be produced this season at the Vienna Opera House.

**Pianists Wanted.**—In one city in the world there is a lack of piano teachers. That city is Shanghai, where only two of the tribe are to be found. One is a Spaniard, who teaches when he has nothing else to do; the other a Tagal from Manilla. They are both growing rich.

**Regina de Sales.**—Regina de Sales, the well-known concert and oratorio singer, will visit this country, leaving Southampton the latter part of this month. Her mother is residing at Cedar Rapids, Ia., and after spending some time with her she will probably appear in concert in this country. She has been very successful in England.

**Vanderveer Green in South Africa.**—Mrs. Vanderveer Green, the contralto, has been singing at Kimberley, Johannesburg, and in Metropolitan Hall, Burg street, Cape Town, South Africa, under the management of John T. McKay, where she appeared with great success. She will be back in London by the end of this month, leaving Cape Town to-day.

**Banda Rossa.**—[By CARLE.]—NAPLES, Oct. 2, 1897.—The famous Banda Rossa di San Severo, which will open at the Metropolitan Opera House, New York, on October 15, under the management of Carl and Theodor Rosenfeld, gave its last concert at Naples yesterday. The members of the organization, sixty in number, sailed to-day from that port for New York by the steamer Ems. On its departure, the band received an ovation, and before sailing was received by the municipality of Naples and given a banquet at the home of the mayor. The band was then escorted to the Ems by three bands of music, and the latter accompanied the steamer out of the harbor. The Italians are proud of this famous band.

  
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**Steinways at the Astoria.**

**A**N order was placed with Steinway & Sons the past week for fourteen pianos, grands and upright grands, all of them decorated, for use in the new Astoria Hotel, Thirty-fourth street and Fifth avenue.

Prominent on the list may be mentioned a parlor grand mahogany, ornamented in cartouches of Vernis Martin, bordered with conventionalized honeysuckle and alternated with heraldic emblems displayed on the half moon shield, characteristic of Empire decoration. The upper lid is finished with a medallion of musical emblems in a wreath. The front is also decorated with a panel in Vernis Martin representing Apollo and Venus, and the fallboard bears the well-known line beginning "O golden lyre Apollos and the dark tressed muses." The color scheme of honeysuckle-pink, olive green and gold blends beautifully with the rich tone offered by the mahogany and gives a delicately soft effect.

A white enameled upright grand lined out with gold, and decorated with panels of scenes after Watteau, the sides and fallboard further embellished with medallions of emblems, floral and musical, offers a study in delicate tracery.

A white mahogany upright grand, the color scheme of which is, perhaps, the most delicious of all, stands next in order. The general style of this piano is Louis XVI. The panels, à la Boucher, are in the natural wood. The sides, top and fallboard and legs are very richly embellished with garlands upheld by cupids.

The Astoria purchase also comprises a number of exquisite marqueterie pianos, all upright grands, the designs after the famous decorations of the Petite Trianon, made for Marie Antoinette.

A mahogany piano, lined out with gold, and several uprights, with panels after Boucher, follow, and the list is completed in a magnificent Renaissance grand upright of hand carved Flemish oak.

The most famous chefs d'œuvre of piano decorations in America bear the signature of Steinway & Sons. Many of these treasures of art have been lately brought to public attention in our leading magazines and art papers.

But behind these unique art creations stands Steinway & Sons' regular department of decoration, built up year by year by the far-sighted policy of the house, at a time when the market for decorated pianos required to be created before it could be supplied. This department, fully equipped, and with its own corps of artists, designers and carvers, who are in constant employment, carries its regular stock

of pianos in decorated cases, each one an original and unique design. Many of the most costly of these instruments are signed by the well-known artists who painted or carved them.

**The Eppinger Conservatory of Music.****FACULTY CONCERT.**

**O**NE of the most important moments in establishing a Conservatory of Music is the first faculty concert to be given by the directors, for this is held to give proof of the artistic proficiency and to show to students and to the public at large how the teachers justify their claims to mastery of their art. Below is the program of the first faculty concert to be held at the Eppinger Conservatory of Music, 829 Lexington avenue, Saturday evening, October 9, 1897, at 8:15 P.M. The admission is by tickets only, and these can be obtained, free of charge, either by personal or written application to Mr. Samuel Eppinger, 829 Lexington avenue, or to Mr. R. Dahlander, rooms 905 and 906, 874 Broadway.

As this paper will publish a detailed criticism of the concert, further comment at the present time would be out of place, beyond a recommendation to lovers of music or prospective pupils, to send in their applications for admission at an early date in order to avoid the disappointment of learning at the last moment that tickets for seats, which are necessarily limited, have been exhausted.

Among the artists who will appear are Mlle. Henriette S. Corradi (Officier d'Academie), soprano, who is well known in New York as a successful teacher; Miss Bella Tomlins, R. A. M., contralto; Señor Gonzalo de Nunez, the principal of the piano department, and the following artists, also members of the faculty: Miss Iola Lindheim, pianist; Signor G. Ponsi, tenor; Emanuel Knoll and Carl Binhak, violinists; Karl Greinauer, cellist; Carl Reinecke, clarinetist, and Dr. William H. Pilcher, organist, as well as Samuel Eppinger, the director. The Sohmer piano will be used exclusively by this conservatory.

Coronation March, from *Le Prophète*.....Meyerbeer  
Hail Columbia, international fugue.....Buck  
Organ solo, Wm. H. Pilcher.....Rossi  
Ah! Rendini, from the opera *Mitrane*.....Rossi  
Maripora.....Miss Bella Tomlins.....Nunez  
Eighth Rhapsodie.....Liszt  
Piano solo, Gonzalo de J. Nunez.....Gounod  
Cantilene from the opera *Cinq Mars*.....Gounod  
Mlle. Henriette S. Corradi, accompanied by Mrs. Bery-Paddock.

Dedication.....	Popper
Tarantella.....	Herbert
Celeste Aida.....	Verdi
First movement from <i>Sonata Appassionata</i> , op. 57.....	Beethoven
<i>Au Printemps</i> .....	Grieg
Polonaise in A.....	Wieniawski
Ma Voisine.....	Goring Thomas
Unless, with violoncello obligato.....	Caldicott
Miss Bella Tomlins.	
Romance.....	Eppinger
Slumber Song.....	
Trio for piano, violin and violoncello.	
Le Noel des Oiseaux.....	Chaminade
My Thought.....	Eppinger
Mlle. Henriette S. Corradi.	
Legende.....	Wieniawski
Serenade.....	Schubert
Vorrei.....	Tosti
Tenor solo, G. Ponsi.	
Nocturne.....	Chopin
Loreley.....	Nunez
Piano solo by Gonzalo de J. Nunez.	
First movement from suite, op. 14, for piano, violin, violoncello and clarinet.....	Eppinger
Isolde's Leibestod, for organ, piano, violin, violoncello and clarinet.....	Wagner

**Central New York's Saengerbund.**—Competition is sometimes the life of music, as it is of trade. The German singing societies in the smaller cities scattered through the State, between Newburgh and Syracuse, are disturbed, and very properly so, at their inability to do themselves justice in competition with the large choruses sent from New York and other cities to the Northwestern Saengerbund. The German mind is not always quick to perceive an obstacle to success, but is generally logical in its effort to remove the obstacle after it is perceived. In this case, the ambitious small societies have wisely concluded to try the effect of co-operation, and, with this end in view, are arranging for a convention to be held in Albany, October 31. Delegates to the convention are now being appointed.

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## Boston Music Notes.

October 2, 1897.

MANY of the teachers, both vocal and instrumental, have returned to town for the season, and the studios begin to present an appearance of activity.

Miss Clara E. Munger arrived from Europe September 20, accompanied by Miss Priscilla White and Miss Katherine Lincoln. Since her return she has been busy arranging hours for pupils, and in two days after reaching Boston had received letters from every State in the Union, from Maine to California, with applications for lessons.

Miss Priscilla White will again have a studio in the Nottingham, and has already a number of pupils.

Miss Lillian Shattuck has returned to the Pierce Building, and is busy getting her studio in order. The season has opened unusually well and the prospects for a good year are excellent.

Miss Laura Webster is also at her studio in the Pierce Building, where she has taken a larger room, which she found necessary for her constantly increasing classes. Miss Webster, by the way, is an enthusiastic bicyclist.

Miss Emma Hosford has been teaching for several weeks, both at her studio in the Pierce Building and also at Northampton, where she has a very large class this year. Her studio is constantly being decorated with some new and interesting painting or bric-à-brac.

Mrs. Katherine Barnard is busy at the Copley Square School of Music rooms getting everything in order for the classes, which open this week.

Mr. F. W. Wodell has added another room to his studio in the Pierce Building, and is ornamenting it with some handsome bric-à-brac that he brought from Europe this summer. One particularly handsome decoration is a bas relief in plaster of Botticelli's "Singing Boys," a present to him from one of the societies of which he is director.

Mr. Homer A. Norris and Mr. Eliot Hubbard have taken a larger studio this year, delightfully located in the top story of the Pierce Building, and lessons began on Monday of this week.

At 149A Tremont street Mr. and Mrs. Arthur J. Hubbard have settled down for the season's work in their studios, which have been newly painted and decorated during their absence this summer in Europe. Lessons go on with the regularity of mid-season.

Mme. Gertrude Franklin is also busy at her usual hours during the morning. Her house in Brookline occupies a large part of her spare time. It might almost be said that she has not stopped teaching all summer, for she came to town one day of every week to teach while living at Anisquam.

Miss Julia Wyatt has begun the season a little earlier than usual, in the Steinert Building. Her studio is one of the handsome ones of the city, and arranged with the most perfect taste.

Mr. Thomas Tapper is hard at work getting out a new book, and his time is well occupied with his many duties.

Mr. Ivan Morawski, looking well and refreshed from his summer outing, is again in town ready for work. Business promises well this year, he thinks, as applications have come in much better than last year for so early in the season.

Mr. Buckingham, Mr. McLaughlin and Mr. Morse are all at work again.

Mr. Stephen Townsend and Mr. John C. Manning have a studio together this year, where they expect to do a lot of work. Mr. Manning has just been engaged for the Copley Square School of Music, in the piano department.

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The Alden Club, of Worcester, is planning to extend its membership from twenty-seven to fifty and to give two concerts, one in January, the other in May. There will also be a course of lectures similar to that of last year, but they are not as yet arranged. The examination of voices begins in Moen Chapel October 5, when Mr. Charles H. Grout will give an informal recital.

The first rehearsal of the Whitinsville (Mass.) Musical Association, in preparation for the concerts of the coming season, will be held in the association room in Memorial Hall, Monday evening, October 4. The season's work will be outlined at the first rehearsal.

The scholarships at the New England Conservatory of Music were awarded last week as follows: The Eben D. Jordan scholarship to Miss Pauline Wolmann, of Rock Island, Ill. The scholarships established by the late William O. Glover, to William Traupe, of South Boston; Percy Hunt, of Foxboro, and Mrs. Petee, of Cambridgeport. The holder of the scholarship given by Mrs. Mary Hemenway is Henry T. Wade, of North Easton. For violin, the Oliver Ditson scholarship, to George Porter Paine, Athol; the Hon. Frederick Smyth scholarship, to Harry Barry, South Boston; the Mr. and Mrs. John L. Gardner scholarship, to Albert Wier, Roxbury; the Silas Pierce scholarship, to Russell Loring, Hingham; the Richard H. Dana scholarship, to Abram Politzky, Boston. The Daniel F. Ford scholarship for voice is held by George Y. Kells, of Roxbury. Henry L. Higginson scholarship for voice is held by Miss Bertha Moore, of Marysville, Ohio. For piano, the William Knabe & Co. scholarship, Miss Alice Rich, Bath, Me.; the Rufus Frost scholarship, Miss Laura Chard, Chelsea; the Frederick L. Ames scholarship, Miss Carolyn Atwood, North Easton; the Oliver Ames scholarship, Delbert Webster, Boston; the George B. Hyde scholarship, Miss Myra Burdick, Alfred, N. Y.; the Eben Tourjée scholarship, Miss Ethel Huestis, Auburndale; the Luman T. Jeits scholarship, Miss Maude Sawin, Marlboro.

Mrs. Minnie Little and her daughter, Miss Minnie Little, have returned to their city home, 96 Waltham street, and are now ready to receive pupils for vocal or piano instruction. Mrs. Little still continues in charge of the vocal department at Dean Academy, Franklin, Mass.

The late Mme. Edna Hall's two daughters, Grace and Gertrude, who are now at South Dennis, will take up their permanent residence in New York this winter with their elder sister, Miss Marguerite Hall.

The Kneisel Quartet started Wednesday on its first trip, and will play in Chicago, Milwaukee, Toledo, Oberlin, Cleveland, Toronto, Hamilton, &c. It will give five evening concerts of chamber music and three matinées in the hall of the Mendelssohn Glee Club, New York. Rafael Joseffy will take part in three of the meetings, the dates of which are as follows: Evenings of November 16, December 17 (Beethoven's birthday), January 21, February 22 and April 5; afternoons at 2:30 o'clock, January 25, February 17 and March 29.

Sousa's Band is to be at the Boston Food Fair which opens October 4. A local paper says: "You will never have another chance to hear Sousa for a 25 cent admission ticket."

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**In Paris.**—Mr. Florence Ziegfeld, Jr., and Anna Held were in Paris together last Friday.

**Neuendorff III.**—Adolph Neuendorff is critically ill at his residence, 219 East Eighteenth street.

**Pizzarelli Arrives.**—J. Pizzarelli, the pianist, arrived a few days ago on the Touraine after a delightful summer in Europe.

**Gottschalk.**—Impresario Thrane is very busy booking engagements for his artists. Mr. J. V. Gottschalk, who was Mr. Thrane's traveling representative, is now associate manager.

**Leopold Godowsky Returns.**—Leopold Godowsky returned from Berlin, arriving in New York on the Augusta Victoria. Mr. Godowsky will leave this city for Chicago on Sunday, October 10.

**Preston.**—Miss Grace Preston, the young contralto, gave her first song recital in Hartford, Conn., Tuesday night. Her program and further particulars of the recital will appear in next week's issue.

**Johann Werschinger.**—Mr. Johann Werschinger, the conductor, of this city, has returned from his European trip, and will have a very busy season with a number of important musical organizations.

**Bloodgood.**—The renowned contralto Katherine Bloodgood sings in Toronto on Thursday evening with the Kneisel Quartet. Her great success at the Worcester Festival has brought her many immediate engagements.

**Carr.**—The young basso cantante Forrest Dabney Carr sang Gaul's "Holy City" in St. Ann's Church, Harlem, last Sunday evening. "Thus Saith the Lord" was given with much merit, but the climax of excellence was reached when he sang "And I Heard the Voice of Harpers," with the full chorus.

**A Kaiser Pupil.**—Miss Sidonie Krueger sang at the annual benefit concert of the Mount Vernon Lutheran Church the grand scene and aria from "Der Freischütz." Miss Krueger achieved an instant success, and the beauty of her voice, its youthful charm, dramatic expression, and above

all her excellent method were commented upon by the press. Miss Krueger is a pupil of Charles A. Kaiser, the well-known tenor.

**Horton-Terrell.**—The announcement is made of the marriage of Miss Julia E. Terrell to Mr. Clarence D. Horton, of New Haven. Miss Terrell was a pupil of Madame Von Klenner, and for several years has been soprano soloist at the Emanuel Baptist Church, Brooklyn, where her beautiful voice and artistic singing always elicited the highest praise. Von Klenner pupils always produce thorough work—in fact, the Viardot-Garcia method, represented in America by Madame Von Klenner, is a most artistic medium for vocal advancement.

**The Kaltenborn Sextet Club.**—In response to the requests of many choral leaders, Mr. Franz Kaltenborn has organized a sextet club, comprising the members of his string quartet, together with August Kalkhof, double bass, and Carl Reinecke, clarinet. This club is specially organized for choral society and club work, and in addition to violin and 'cello solos, offers an extra attraction in the fine solo work of the well-known clarinetist, Carl Reinecke. This club is under the management of Louise B. Kaltenborn.

**Kaltenborn-Beyer-Hane String Quartet.**—Owing to its great artistic and financial success of last season the Kaltenborn-Beyer-Hané String Quartet will give four concerts during the winter, instead of three as previously announced. All of these concerts will be given, as heretofore, in Carnegie Chamber Music Hall. The dates are as follows: Evenings of Monday, December 6, 1897; Saturday, January 15, 1898; Saturday, February 26, and Saturday, March 26.

At the second concert a new organization, "The Kaltenborn Sextet," will perform one work for the purpose of introducing itself to the public.

**Henry Holden Huss.**—Mr. Henry Holden Huss, one of the cleverest pianists and composers in this country, will resume his work within the next two weeks after his return from Lake George, where his summer was spent. It is possible that Mr. Huss will be heard this season in his own piano concerto, a work which has aroused much interest and admiration among the greatest virtuosi and critics in Europe and America. Men of this stamp are few and should meet with proper appreciation when they are before the public.

**Philharmonic Society.**—The Philharmonic Society will give this season eight concerts, instead of five as heretofore, and judging from the list of soloists already engaged—Ysaye, Pugno, Marteau, Gérard, Nordica and Plançon—the increase in number will be attended by valuable artistic results. The selections for the programs in-

clude Symphony, G minor (Köchel, 550), Mozart; Symphony No. 2, D major, Beethoven; Symphony No. 2, D major, Brahms; Symphony No. 5, B flat major (new), A. Glazounow; Suite No. 3, G major, op. 55, Tschaikowsky; Suite No. 2, E minor, "Indian" (new), Edward MacDowell; symphonic poem, "The Noon-Witch," op. 108 (new), Dvorák; symphonic poem, "Tasso," Liszt; symphonic poem, "King Lear," op. 20 (new), F. Weingartner; symphonic poem, "Sohnsucht," after Schiller (new), Siegfried Wagner; prelude, andante and fugue, J. S. Bach (orchestrated by Anton Seidl); overture, "Manfred," op. 115, Schumann, and numbers from "Parsifal" and "Die Walküre."

At the first concert Dvorák's "New World" symphony will be given, and Ysaye will play the Brahms D major violin concerto.

**Clementine Sheldon Becomes Mrs. Hess.**—Says the *Binghamton Republican* of recent date:

Surely nothing but harmony should follow the union of two such musicians as Charles Frederic Hess and Miss Clementine Coryell Sheldon, whose marriage occurred at Waverly yesterday morning at 11 o'clock, at the home of the bride's mother. A large number of valuable presents were received, among them being several pieces of china and silverware. A handsome candelabrum was the gift of the choir of the First Presbyterian Church, of which Miss Sheldon has been the accomplished leader for nearly a year.

Few young people are better known in this city, especially in musical circles, than Mr. Hess, the genial teller of the First National Bank, whose voice has been heard in several of the church choirs of the city, and Miss Sheldon, who has been a resident of this city and a member of some of the church choirs since the completion of her musical studies in Europe about two years ago.

THE MUSICAL COURIER extends best wishes and congratulations.

**Symphony Society of New York.**—The Symphony Society has engaged among its soloists for the coming season Mme. Melba and Ysaye, Marteau and Bispham. In the list of new works to be given by the society this year are Symphony No. 8 (in F), "Coriolanus" overture, and concerto for violin with orchestra (Beethoven); Symphony No. 1 (in C minor), Brahms; overture, "King Lear," Berlioz; Symphony No. 1 (E flat), and "Rustic Wedding," Goldmark; Symphony No. 2 (E flat), Peters' edition (Mozart); "Perpetuum Mobile" (first time), Novacek; overture, "Le Roi d'Ys," Lalo; Symphony No. 5 and symphonic ballad, "Voyvode" (first time), Tschaikowsky; "Siegfried's Rhine Journey" and "Siegfried Idyl," Wagner.

**Hamlin at Worcester Festival.**—Mr. George Hamlin, the well-known tenor, met with great success on his appearance at the Worcester Festival on September 21. The following are some of the comments of the press. Among others is that of Mr. H. E. Krehbiel, the critic of the *New York Tribune*:

So far as general excellence was concerned the palm was easily borne off by Mr. Hamlin, who has a voice of fine, manly timbre,

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which he uses with good taste, and whose musical instincts are evidently of the best. One of the most delightful features of his singing is the unvarying purity of his intonation.—*New York Tribune*, September 22, 1897.

Mr. Hamlin has a voice of good quality, and he uses it with skill.—*Boston Herald*, September 22, 1897.

Mr. Hamlin is apparently a genuine artist, who should attain a great deal of success in a role better adapted to the display of his vocal abilities. Nothing could have given him a better opportunity to exhibit good taste and refined feeling, which he did beyond question. In the duets Mr. Hamlin shared in bringing about one of the best features of the performance.—*Worcester Telegram*, September 22, 1897.

To Mr. Hamlin fell the chief burden of the music. He gave his declamation in the conventional style which now and then exaggerates the dramatic meaning, but even this did not prevent him from making some very telling deliveries. Least of all did it conceal his admirable voice.—*Worcester Spy*, September 22, 1897.

Mr. Hamlin was both conscientious and painstaking. His voice was good and well handled.—*Providence Journal*, September 22, 1897.

The chief burden fell on Mr. Hamlin, who appeared here for the first time. He is a sound and conscientious singer.—*Springfield Republican*, September 22, 1897.

Mr. Hamlin showed a clear, solid and interesting voice and a good method.—*Worcester Evening Gazette*, September 22, 1897.

**Tenor Giles at Cooperstown.**—Here are some notices of tenor E. Ellsworth Giles' return engagement at Cooperstown recently at a concert in which Miss Kathrin Hilke, Mr. F. W. Riesberg and others appeared, all under the direction of the latter:

Mr. E. Ellsworth Giles, so long and so favorably known here, has a host of friends who are eager to hear his pure, sweet tenor voice and to mark the improvement that comes from his labors. He was no disappointment on this occasion and was enthusiastically endorsed.—*Otsego Republican*.

The concert given in Village Hall last Thursday evening by Mr. Riesberg was attended by a good sized audience and the best judges among them of good music were most highly entertained. Mr. E. Ellsworth Giles has greatly improved since he sang here two or three years ago and he has developed a tenor voice of the first quality. We think the best thing of the evening was the vocal duet by him and Miss Hilke.—*Cooperstown Journal*.

The Riesberg concert given in Fireman's Hall Thursday night was a very successful entertainment. Expressions of satisfaction have since been heard on all sides. The singing by Miss Hilke and by Mr. E. Ellsworth Giles was certainly worthy of high praise.—*Otsego Farmer*.

**Beethoven Club.**—The musical enterprise of Sioux City is indicated by the program of this organization for the coming year. Eighteen meetings are arranged for, to include study of several modern composers, a few operas, the oratorio "Elijah," not forgetting a glance at American music. There are ninety-six members in the club, and its plan of organization embraces an advisory, an executive and a re-

ception committee. Its president is Mrs. C. T. Bergren; vice-president, Mrs. W. P. Manley; secretary, Mrs. E. E. Allburn, and treasurer, Mr. Chancy Joy.

**Kate Stella Burr, Accompanist.**—Miss Burr was at the piano at the Knickerbocker Field Club concert, Flatbush, a fortnight ago, in which Hans Kronold, Thiers and other well-known artists appeared, and again demonstrated her ability in her work.

**N. J. Corey.**—At the eighth free organ recital given by Mr. Corey, in Detroit, October 4, the well arranged program included compositions by Gade, Merkel, Guilmant, Max Bruch, King Hall, E. R. Kroeger, Dubois, Goring Thomas, closing with the "Meditation" and "Marche Pontificale" from Widor's first symphony. Mrs. Norton assisted.

**Chickering Hall.**—The first matinee musical of this season, under the direction of Messrs. Chickering & Sons, took place yesterday, October 5. The artists were Miss Kathrin Hilke, soprano; Mr. Franz Listemann, violoncello, and Mr. Albert Burgmeister, piano. More extended notice of this concert is necessarily deferred until next week.

**Franz Kaltenborn.**—Franz Kaltenborn, violinist, has been given charge of the violin department of the Yonkers College of Music, and also of Miss Scovill's school, on Fifth avenue, New York.

The Kaltenborn-Beyer-Hané String Quartet, of which Mr. Kaltenborn is a member, will be heard at the Brooklyn Institute on the evening of January 12, in place of the Metropolitan Quartet. They will be assisted at this concert by August Kalkhof, double bass; Carl Reinecke, clarinet, and Otto Wenker, bassoon. The Beethoven septet and the Schubert octet will be given.

**Madame de Levenoff.**—Mme. Marie Pickell de Levenoff is the latest artist to command the attention of the music lovers of New York. She is a little Parisienne, in appearance a composite of Carreño and Patti. She is a graduate of the Paris Conservatoire, a pupil of Georges Mathias, and brings with her the highest possible recommendations that the press could accord to an artist.

Madame de Levenoff does not come as a bird of passage, but it is her intention to remain in New York permanently, where she will be heard in concert and will accept pupils.

**Lillie Bergh's Winter Studio.**—Miss Lillie d'Angelo Bergh, who yearly takes a trip to London and Paris, in order to give her advanced pupils the many advantages of a season in these capitals, has returned to New York to resume her teaching. The Lillie Bergh School for Singing is at 56 West Fiftieth street. Applicants will be received every morning. Consultations and voice trials during October. The piano department of the school is under the direction of a pupil of Joseffy.

**Minnie B. Richards-Heidenfeld.**—Minnie B. Richards-Heidenfeld has returned to the city from the Catskills after four months' absence.

**Mr. Froehlich's Pupils.**—Two of Mr. Froehlich's pupils have recently played with success in church concerts—Miss Marie Henry, violinist, at the Riverside Baptist Church, Harlem, and Miss Laura Cranbrook in the Morris Heights M. E. Church.

**Bella Thomas Nichols.**—It will be pleasing information to many interested in music and singing that Mrs. Bella Thomas Nichols has returned from her vacation, and has resumed work at her studio at the Parker, 123 West Thirty-ninth street. She is one of the best equipped of all our vocal teachers.

**C. Belle Price, Contralto.**—This young singer, whose entire vocal study has been with Miss Lulu A. Potter, of Newark, N. J., has been engaged to sing at the First Church of Christian Scientists, in that city. Both Miss Price, the pupil, and Miss Potter, the teacher, have reason to feel proud of the preference.

**Hermann Hans Wetzler's New Ballad.**—Hermann Hans Wetzler's ballad, "The Fairy Queen," a most beautiful and effective work for baritone (or mezzo soprano) and piano, will be published by Mr. Chas. F. Tretbar, Steinway Hall, New York city. David Bispham sang this composition several times with greatest success last winter. It is a most characteristic composition, dainty in conception and most suggestive in style.

**Burmeister's Compositions.**—Some songs and piano compositions by Richard Burmeister have just been published simultaneously by Fritz Schubert in Leipzig, Germany, and William Rohlfing in Milwaukee. The list includes among others "Wanderer's Nightsong," and the "Persian Song"; also for piano the capriccio, and the cadenza for the Chopin F minor concerto, all of which were performed last season from manuscript with great success.

**Kathrin Hilke.**—The first of this season's series of notable musicales which will be given by the Chickering in Chickering Hall will occur on October 6, and will present Miss Kathrin Hilke, the talented soprano of St. Patrick's Cathedral, as principal soloist.

**Boston Symphony Orchestra.**—At the first concert of the Boston Symphony Orchestra in New York, Joseffy will be the soloist—an additional reason for attending that concert, if any were needed. Among the other soloists who have been engaged to appear later are Madame Melba, Madame Nordica, Mme. Fanny Bloomfield-Zeisler, Rosenthal, Silioti, Alberto Jonás, and Ffrangcon-Davies. The orchestral novelties will be a symphony in E minor by Mrs. H. H. A. Beach, Tschaikowsky's "Italian Caprice," three

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movements from the symphonic suite "Scheherazade," by Rimsky-Korsakoff; the suite "Les Erinnyes," written for the Orange festival by Jules Massenet; Chabrier's symphonic poem, "Espagna," and Richard Strauss' "Thus Spake Zarathustra."

The concerts will be given at the Metropolitan Opera House, November 11, December 16, January 20, February 17 and March 24, and will remain under the direction of Mr. Emil Paur.

**Hungarian Band Engagement.**—Randolph Aronson has completed arrangements by which his concert direction assumes sole management of Dr. Leo Sommer's Red, White and Blue Hungarian Band for the coming season. Engagements are already booked for performances by the band at the Waldorf, Astoria, Logerot and Lakewood hotels and at the Tuxedo and New York Yacht clubs.

**E. A. Parsons.**—E. A. Parsons, prominent as a teacher, musician and pianist, has returned from his summer home at "Innisfail," Martha's Vineyard, and has resumed work with his many pupils at his studio in the Knickerbocker Building, Broadway and Thirty-eighth street. While away Mr. Parsons appeared most successfully in concert with Mr. Tom Karl, Mr. and Mrs. McGucken, Miss Annie Russell and Mr. Joseph Holland.

**Dyna Beumer Arrives.**—Mme. Dyna Beumer, accompanied by her niece, "little Dyna Beumer," arrived yesterday from Antwerp. The voyage over was a pleasant one and Madame Beumer is in the best possible condition. Before sailing Madame Beumer and her talented niece received a perfect ovation at Antwerp. Delegates from all the musical societies of that city were at the pier to wish them "Godspeed and success," and both charming singers were literally showered with flowers.

**In Memory of Edward Irving Darling.**—A service of special interest to the friends and admirers of the late Edward Irving Darling will be that held on Sunday morning, October 10, at the Fifth Avenue Baptist Church in Harlem, the date being that of the young composer's birth. At this service an anthem by Mr. Darling, "Out of the Depths," will be given by the choir of the church and under the direction of Organist Adolph Glose. The same anthem was given October 10, 1888, by the Nyack Choral Society.

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Mr. Darling was the son of Mrs. Flora Adams Darling, who has originated and organized several patriotic societies, notably the Daughters of the American Revolution. Before the age of twenty-one he had composed, besides the anthem mentioned, four operas and more than fifty songs. As a memorial souvenir of the young composer, Mr. Glose has collected and arranged a number of these songs, which will be published February 18, the anniversary of Mr. Darling's death. The volume will be illustrated by portraits of Mr. Darling and sketches by artists who knew him, and will be dedicated to his mother.

**Ad. M. Foerster's Compositions.**—A recital, consisting almost entirely of the compositions, published and unpublished, of Adolph M. Foerster, will be given in Pittsburgh October 9. These compositions will be played by Miss Elsa Foerster, Miss Caroline Groetsch, Amanda Vierheller, Julia Gibansky, Katherine Barry, Katherine Higrove, Louise Minick, Sarah Taylor, Nettie Purdy and Lottie E. Wagner.

**Clary's Canadian Concerts.**—Mary Louise Clary begins her coming season under the most cheering auspices, singing first in two concerts in St. John, N. B., October 12 and 13, and two in Halifax, N. S., October 14 and 15. These engagements are the result of success in concerts given there last spring. During this Canadian tour Miss Clary will fill several engagements in Montreal, and west thereof a little later in the season, as the dates as originally arranged were found to conflict with those of Madame Trebelli.

**The Debutants' Opera Club.**—This organization is rapidly growing in popular favor, and is now an important factor in New York musical circles. Several of the leading agents and well-known managers have shown due appreciation of the usefulness of this organization by attending rehearsals from time to time, and selecting such voices as were suitable and ready for public appearance.

Many important concert and operatic engagements of

artists as well as of young debutants have been secured, and are now being secured by its members. A number of church positions have also been filled from the ranks of the Débutants' Opera Club, for while the purpose of the club is to practically prepare advanced singers for the operatic stage, its field of usefulness extends still farther, and a concert program is generally introduced at club rehearsals in order to give young singers a chance to be heard as concert singers. The club is under the direction of the well-known tenor and voice specialist, W. Warren Shaw.

Sig. Clementine De Macchi, the celebrated operatic conductor and pianist (formerly conductor of the Nordica tour), has been especially engaged for the coming season, and the dramatic department is under the supervision of the famous operatic contralto Mme. Helen Von Doenoff, whose Ortrud, Azucena and other great contralto roles are known throughout England and America as equalled by only a few.

**J. Harry Wheeler's Pupils.**—Now that Mr. Wheeler is located here it is pleasant to know some of the results of his work. Here follows a list of some of his pupils who have attained prominence: Miss J. Etta Crane, the famous teacher and lecturer on vocal music, Potsdam, N. Y.; Mr. Arthur Kimball, the popular voice teacher, of Oberlin College; Mr. Fred Warrington, the oratorio singer, of Toronto, Canada; Mrs. Colton, the eminent voice teacher, of Omaha, Neb.; Mr. Homer Moore, the well-known oratorio and concert singer; Kathrine V. Dickenson, principal of vocal department, Alton Conservatory, Alton, Ill.; Mr. E. D. Keck, the well-known voice teacher, formerly of Boston, now of Chicago, and hosts of others who are now highly successful as operatic concert and oratorio singers or teachers in every State of the Union.

At Chautauqua last summer he gave before the class of voice teachers thirty-five lectures on tone production and the art of singing in the different schools, oratorio, opera, concert, &c. Mr. Wheeler was for four years the head of the vocal department at the Northwestern University (Evanston, near Chicago), also at Tuft's College, near Boston.

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## SECOND EDITION.

ROSENTHAL'S  
Visit Postponed.

ON the strength of the advice of a number of eminent specialists, Moriz Rosenthal, the pianist, will not come to America this season. It is their opinion that his health must be firmly established before making another transatlantic voyage.

This will compel a rearrangement of concert dates and appointments, and will insure the engagement of other artists. Will our leading organizations now send to Europe for other foreign material, or will they fill up the vacancies caused by Rosenthal's disappointment with home talent? Here is an opportunity to test the Philharmonic Society, the Boston Symphony, Mr. Damrosch, the Brooklyn Institute and other large musical bodies.

## Translation of Extract from Rosenthal's Letter to Wolfsohn.

MY DEAREST FRIEND—What would I give if fate would have spared me the sending of this letter? After my intense suffering comes this additional sorrow. With deepest regret, dear friend, I am forced to write to you that I am not sufficiently strong as yet to undertake a protracted tournee this coming winter, as I have again been ill, and now suffer from great nervousness and insomnia.

Therefore at the present moment to risk a tournee would be an injustice both to me and to you.

After consulting a number of the best physicians in Germany, among whom were Profs. Dr. Oertel and Dr. von Ziemsen, they advised me to take a complete rest this entire season at the Riviera, which would positively result in gaining my former strength, and which would enable me to give my series of recitals in London the coming spring, and be in possession of my full powers for my work in America, beginning in fall 1898.

I beg you, my dear friend, to look calmly upon this to me so painful but necessary postponement, and hope through our combined efforts will be successful next season.

## Musical Items.

**Marie Seebach.**—By the will of Marie Seebach, dated April 7, 1874, her sister, Wilhelmina Seebach, is named as residuary legatee. She has left 150,000 marks additional to the funds of the Seebach Home for veteran artists at Weimar, making the total of her gifts to this institution 274,000 marks.

**Buffalo Symphony Orchestra.**—The management of the Buffalo Symphony Orchestra makes an earnest plea for sufficient support to avoid the annual deficit, which has become a monotonous and uninteresting feature of its music season. An organization which has contributed so largely to the musical growth of Buffalo ought surely to be upon a self-sustaining basis, and it is to be hoped that the management's appeal will meet with due reward. The dates for the tenth season are November 18, December 2 and 5, 1897; January 6 and 20, February 3 and 24, March 10, 1898.

**Italian Cable News.**—MILAN, Sept. 12, 1897.—After eight years of absence the well-known composer Tosti has been seen again in Milan, nor did his many friends find him changed after his long residence in London. He had a warm reception.

Signor Verdi was here for a few days last week. When he arrived Marchese di Rudini, recognizing the veteran composer, requested to be presented to him and shook hands with him.

The Scala seems destined to be closed this winter, as there has been some disagreement between the municipality and the management. The former refuses to pay the yearly subsidy of 100,000 frs., and if the shareholders do not come forward and provide the amount the doors of the theatre are not likely to open.

On the other hand, the Teatro Lirico Internazionale has just issued a big program. The season opens on October 7 and closes on March 31. Among the artists announced are Mmes. M. Delna, S. Sanderson, G. Ravagli, M. Tracey, M. Heglon, R. Storchio, G. de Nuovina, F. Francisca, M. Garnier, N. Bonnefoy, A. Belloni, F. Strakosch, O. Synnberg. Among the male voices are MM. C. Delmas, E. Soubeyrand, E. Strada, E. Giordani, E. Negrini, L. Aristi, E. Dufrixe, G. Isnardon, A. Rossi, G. Frigotti, &c.

The works promised are "La Bohème," by Leoncavallo; "Sapho," by Massenet, and "Proserpina," by Saint-Saëns, which will be heard in Milan for the first time; "Le Cid," by Massenet; "L'Amico Frits," by Mascagni;

"Lakmé," by Léo Delibes; "La Vivandière," by Godard; "Les Pêcheurs de Perles" and "Carmen," by Bizet; "Phélymon et Baucis," by Gounod; also Massenet's "Manon" and "Werther," and Gluck's "Orfeo."

The promising Italian composer, U. Giordano, has three compositions on the list—"Andrea Chénier," "Fédora" and "Il Voto." "L'Attaque du Moulin," by A. Bruneau, and "I Medici," by Leoncavallo, complete the list. The ballets to be given are "Coppelia," "Pupen Fee" and "Nozze Slave;" the novelties to Milan being "Gavotte," by Saint-Saëns, and "Porcellana di Meissen," by G. Hellmesberger, Jr.

The Bergamo celebration, in honor of Donizetti, was somewhat marred a few days ago, when, at the representation of "Lucia di Lammermoor," the audience protested so loudly against the bad interpretation that the theatre had to be closed and the audience ejected by force.

The latest report apropos of Signor Mascagni is that he has been made Grand Officer of the Crown of Italy.—*Herald.*

**Elizabethan Stage Society.**—In commenting upon the recent performance in London by the Elizabethan Stage Society, Mr. William Archer writes in the *London World*: "While 'Arden of Faversham' was being recited, a still, small voice in the background of one's consciousness kept up a running protest against the theory that this was the work of Shakespeare.

"Then came the scenes from 'Edward III.' I blush to confess that I had not read this play; and yet I cannot regret the ignorance which procured me a keen and unexpected sensation. Before twenty lines had been spoken the still, small voice aforesaid was whispering 'Shakespeare!'—and ever as the recitation proceeded the whisper grew louder and more emphatic: 'Shakespeare! Manifestly Shakespeare! Shakespeare all over; Shakespeare without the shadow of a doubt!'

"It was a curious and memorable experience thus to stumble, as it were, upon an unknown page of Shakespeare—to hear the familiar, incomparable voice uttering, in characteristic profusion, these unfamiliar but fascinating and delicately 'conceited' things. \* \* \*

"Study the copious and somewhat frigid casuistry of Warwick's speeches to his daughter—is not this Shakespeare playing with his tools? Have we not here the 'prentice work of the pen which, some dozen years later, wrote the speeches of Ulysses in 'Troilus and Cressida'?

"What other poet had at his command such unchaste wealth of imagery, such well-nourished smoothness of style? If this be not Shakespeare's work, all I can say is that some nameless poet has out-Shakespeared Shakespeare.

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## Wagner's "Jesus of Nazareth."

A STREAM of blue light flowed down from the moon across the windows of a large bare room; it fell across the cradle, lighting the face and hands of the infant. At the end of the moonbeam a fairy stood on a little cloud. She held in her left hand a wand, at the end of the wand there was a star, and on her face a happy smile. She stepped from the cloud to the moonbeam, and slid slowly and gracefully to the window-sill. She stepped into the room. She stood beside the cradle where the infant was sleeping, and, watching the moon-illumined face, she said:

"Thou shall be the greatest dramatist that the world has ever known. Thou shalt compose stories more wonderful and beautiful than Shakespeare's. Visions of the gods and the heroes of passion, prayer, and aspiration shall be thine."

The fairy paused a moment, and then, thinking she had said all, she waved her wand over the child, and, stepping on the moonbeam, passed through the window. But she was hardly gone when a loud wind was heard blowing, and a cloud of smoke was driven down the chimney and out of that cloud there stepped a black fairy. Her eyes glittered with hate, and a small snake writhed at the end of her wand. Darting toward the cradle she said in a sullen, hissing voice:

"I cannot withdraw the gifts the fairy has bestowed, but I can render her gifts sterile and vain. Instead of a blessing they shall be afflictions. Thou shall conceive," she said, "more wonderful stories than mortal man has yet conceived; but"—fortunately there is a but—"thou shall not have the genius to write them. They shall remain unwritten in prose or verse."

She waved her horrid wand above the infant, and, with a jeer, disappeared in a wisp of foul smoke up the chimney. But the wicked fairy should have withheld her curse till the good fairy was out of hearing, for soon after the good fairy stood at the window, her feet posed on the beam of light; and her eyes were very beautiful in their sadness. She stood straight and tall, both arms dropped

by her side, looking at the sleeping child. Her voice was low and musical as the wind sighing in larch trees. "I cannot," she said, "remove the curse. Ah, why did I not include among my gifts the gift of expression! My godchild, verily thou art cursed." Her eyes filled with grief. "I cannot remove the curse." But suddenly her eyes brightened; then they filled with triumphant joy, and smiling at the wickedness of the bad fairy, who she knew to be still in the chimney, she stepped to the edge of the cradle. "Thou shalt never write in the dramas that I fated thee to conceive." A devilish laugh was heard in the chimney, but the good fairy was in no way disconcerted. She looked toward the chimney, and, smiling, she said, "words, it is true, are denied to thee; thou shalt write thy dramas in music." A muffled cry of despair was heard in the chimney; the bad fairy was outwitted, and waving her wand over the sacred child the good fairy passed up the moonbeam.

That child was Richard Wagner.

This little allegory or parable was suggested by reading the master's sketch of "Jesus of Nazareth." And in view of the noble design the thought came to me of the pitiful failure his life would have been if Nature had not endowed him at the last moment with a prodigious gift of music (Wagner was sixteen before he decided that music was his vocation). To have given him speech sufficient for his conceptions would have been to create another Shakespeare, and Nature dislikes repetitions. So as if she suddenly, almost whimsically, determined to create something wholly new, she bestowed upon her latest dramatist such inexhaustible harmony and melody as would enable him to reveal himself. That such a thing should have happened compels us to believe in a Providence.

Returning from such far speculation to the text of "Jesus of Nazareth" we say—there is only one thing to say—viz., that neither Shakespeare nor Sophocles could have contrived a nobler or a more dramatic telling of the story. Quite naturally every incident falls into its place, and advantage is taken of every hint. Barabbas is no vulgar robber; he is an insurgent leader, and we find him in

the opening scene consulting with Judas. "He says that the Roman forces are unusually weak, and that success is certain if only the people can be stirred to a decisive rising; but, just now, all Jerusalem rings with the name of the Son of David, who has just proclaimed himself in Galilee, and is held to be the Messiah. Barabbas has come to see for himself what he may expect from this Jesus. Judas gives an account of the dealings and manner of the life of Jesus; of His healing power and the numerous following He has among the people. He speaks of Him as the Saviour, but at present he (Judas) is uncertain what way Jesus thinks to fulfill His mission. He earnestly wishes that he should take the reins of popular government, and, as the King of the Jews, work out the salvation of the chosen people."

Shakespeare could have written this scene in verse. Wagner could not; but it is doubtful if Shakespeare would have conceived the opening scene with the massive purpose that marks the opening lines. Barabbas says the Roman forces are unusually weak, and that success is certain if the people can only be stirred to a decisive rising. This is the key of the dramatic action. In the fifth act Pilate questions Jesus. He declares himself the Son of God. Caiaphas rends his priestly garments, and the people cry "Crucify Him!" Pilate receives a message from his wife, in which she warns him not to condemn Jesus, for a woman (Mary Magdalene might be herself the messenger—Jesus reproves her—she entreats for pardon) has come and convinced her that He is a righteous man. Whereupon Pilate declares that he will not condemn Jesus! He adds that, since to-day he must set a prisoner free, his choice shall fall on Jesus. The people cry with one voice, "Give us Barabbas!" The tumult increases. Threatening shouts, "He is not Caesar's friend." (Barabbas is led out and given to the multitude; cries of joy.) Pilate's anxiety increases. ("Is the Syrian legion at hand?") He endeavors to postpone putting Jesus to death; but the Jews declare that after to-day no execution can take place for some time according to their law—wherefore Pilate asks for water, &c.

(To be continued.)

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## ART AND THE STATE.

The movement to saddle the rejected Heine fountain on Brooklyn took definite shape yesterday, when ex-Alderman Joseph C. Hacker, as the representative of the German singing societies to whom it was presented, called on Mayor Wurster with a formal request that it should find an abiding place in Prospect Park. Mr. Hacker brought pictures of the Heine memorial along, and he exhibited them to Mayor Wurster. They evidently gave the Mayor something of a shock, for he remarked:

"Well, I don't know about this. I am not up in these art matters. You had better see Park Commissioner Dettmar."

Mr. Hacker subsequently had an interview with Mr. Dettmar, and, after showing him the pictures of the fountain, dilated on the great attraction it would be to Brooklyn's chief pleasure ground.

Mr. Dettmar also seems to have got a shock.

"It looks," he said, "as if these people in the picture are a little bit unclothed, but it may do for a work of art. Still, I think I had better submit the pictures to a committee of artists before we come to select a place for it in our chief public park."

Mr. Hacker, it is said, felt somewhat depressed over the success of his mission.

THE state of affairs over in the Borough of Brooklyn is nothing unusual. It is much the same here in New York. Still, just at present, Brooklyn is making a more consummate ass of itself than any other borough of this big town. The women who have banded themselves into the "Kings County Women's Christian Temperance Union"—there's a name for you!—adopted the other day this resolution:

*We also protest against the acceptance of Macmonnie's statue of "Bacchante" by the Metropolitan Museum of Art as demoralizing in its influence and as an insult to American womanhood.*

Hoity-toity, here's a state of things! The "Bacchante" is not only "demoralizing in its influence," but is "an insult to the American womanhood." How, pray, and why? It is no thinner than the average American woman; indeed it is plumper, but that is rather a compliment than an insult. Won't those Christian and temperate and united women of Kings County explain what they mean and why they mean it?

Now, of course, this vaporizing of the good dames of the Borough of Brooklyn is of extreme unimportance; of utter insignificance, too, is the foolish posturing of the leading officials of that borough. They know nothing of art, and their opinions are delivered in the glorious, trenchant fashion of ignorance.

And yet—

These arrant, illiterate, bumptious provincials are the very folk—typically or really—who dictate the character of the art, the education and the public instruction of the day. We do not doubt that these women are amiable and virtuous, good housewives, helpful wives, proper mothers, admirable Christians; but—

What do they know of art? Nothing whatever. And yet they are as ready to criticise a statue as they are their weekly bakings or stocking darnings. And the plain, practical American public sees nothing extraordinary in it!

In the other instance we find a statue being peddled about by an "ex-alderman." The Mayor of Brooklyn—an estimable man—is frank enough to admit that he is "not up in these art matters" and dismisses it to a commissioner who is equally ignorant. In a vague way the commissioner thinks that a "committee of artists" should decide the matter. We should fancy it might not be quite undesirable!

These two incidents—picked out of the drift of the daily news—show clearly enough the feckless, happy-go-lucky way in which art is treated in this democratic land. We do not believe that there is any general enmity to art—save perhaps in the dark Yankee States—but there is a monstrous deal of ignorance. The republic has not yet devised any reasonable mode of dealing with art.

The early republic was made up of estimable patriots, who were entirely ignorant of all the arts and most of the amenities.

Washington, of course, was an uncultivated and unlettered squireen—as well as a praiseworthy patriot; Ben Franklin got some culture in France, but

it was in the line of science rather than art; Tom Paine was an ill-bred man though he had prodigious mental activity; and even Jefferson, who was in his rough way a gentleman, who had gone afoot through France and sucked in the elementals of culture, was a numbskull in the fine arts. No; look at it as you will, the founders of the republic were not men of art culture; honest men they were, who believed in "equality" and the other war cries of the eighteenth century, and they shaped a government in accord with their ideals. They laid the responsibility of governing upon the people themselves. They left to the people the tasks of supporting and directing the Government. Now this was well enough in its day. In these days, however, new interests have arisen which cannot be cared for in the old way. The state has new functions.

There are special problems which cannot be solved by the untrained and uncultured masses.

\* \* \*

The Government, which is, after all, not half so democratic as it pretends to be, has recognized the impossibility of living up to the Jeffersonian idea. It has learned that the voice of the people is by no means the voice of God. When it wants to solve a special problem it calls in a specialist and disregards the mob. It does not permit Tom, Dick and Harry to have any voice in regard to the building of a battleship.

More and more the Government is choosing the wiser part of delegating its powers to agents specially chosen with regard to fitness for special work.

It is beginning to realize the foolishness of submitting scientific questions—questions of education—questions of finance and revenue—to popular vote.

\* \* \*

This is all we demand for public art: that it be taken out of the hands of the populace and the representatives of the populace; that it be confided to men who are trained and expert in the arts and are independent of the moral brawling of temperance women and the rascality of politicians.

A commission—highly paid, permanent and irremovable—should be appointed to supervise all public works, all municipal buildings, all parks and public lands, the streets, the docks and the museums and public galleries. This commission of specialists should have absolute power to tear down and to build up; to approve and to condemn, to reward and to punish. Its members should have the power to shut off the meddlesome interference of "unions" of silly women. They should be independent of politicians and indifferent to public opinion.

This country is dotted from sea line to sea line with hideous architectural monstrosities—our public buildings. Our parks and squares, our streets and avenues are disfigured with grotesquely inartistic statues and buildings.

The universal ugliness of American life is largely due to that defect in the Constitution which permitted ignorant men to meddle with those matters of art that should properly be decided by trained specialists.

Here's an illustration:

This entire summer the main streets of New York have been impassable—gutted wide open—heaped with débris—a menace to health, a public discomfort, a public loss, a public danger. Why has this state of affairs existed? Simply because this special work was not intrusted to a trained and scientific man, but was left in the hands of a professional politician, whose only recommendation for office is that he is a ward heeler.

We shall have to get away from this bad state of affairs. The functions of the Government must be specialized. There must be public recognition of the fact that all men are not equal—not by a great deal! And, especially, we must get art and architecture out of the hands of ignorant politicians and away from the influence of ignorant, well-meaning, foolish women.

\* \* \*

As the sensible, uncultured politician over in the Borough of Brooklyn said: "Such things had better be submitted to a committee of artists."

Quite right; and the committee should have the power of life and death, and there should be none to question its authority.



## THE GRAY PATROL.

By STANLEY WATERLOO.

Taut bridle, comrade; the ride is done.  
There is no debate. The Patrol has won.  
Slower we'll ride till we fairly brave  
The Gap in our way that men call the grave.  
We'll leap it gallantly: then our dole  
From our life is paid to the Gray Patrol—  
What men call conscience: the Gray Patrol.  
  
What a life were ours had we early crept  
And slain him surely the while he slept!  
We had stopped at nothing, we, Soul and I;  
We had lightly harried and galloped by;  
We had but devoured. We had sought no goal  
But for this rider—the Gray Patrol.

We turned and fought him. How soon he fell!  
Ho! we left him there, as we thought it well!  
As we mounted again 'twas my mood to troll  
A jeering catch.  
But more than a match  
For body and soul  
Was the Gray Patrol.

As the huntsman hovers who guards the hounds,  
We saw him riding beside us there;  
A thing uncanny, from out the air;  
A force defining our metes and bounds,  
Riding his stallion, a swift thing's foal—  
The Gray Patrol.

We have turned in a murderous wrath, we twain,  
That fray so bridle should be in vain.  
We have fought or fled in the reckless ride  
Through fields of yellow, through sweeping tide,  
Through forest and marsh, by the fallow's side;  
We have turned as the berserker turned, at bay,  
We have hewed him down, and have had our way;  
And again he has ridden, as yesterday—  
The Gray Patrol.

When days were ruddy, when days were dark,  
We have left him lying, face up and stark;  
We have left him fully and fairly slain,  
But ever he leaps into life again,  
And ever he rides at our bridle rein—  
Even he worries us, O my soul!  
Ever he rides with us, cheek by jowl—  
This clinging marshal, the Gray Patrol.

Taut bridle, comrade; the race is run.  
There is no debate. The Patrol has won.

I REFERRED the other day to the attempt of the Théâtre Civique in Paris to bring the higher drama within reach of what the old stage directions used to call "the populace." The success of the undertaking was not striking.

Far different and far more successful was the opening of the Théâtre du Peuple at Bussang. The theatre stood on the flank of one of the highest mountains of the Vosges. The drama was played out of doors—as in the old Greek days—and a great oak circled plateau formed a natural amphitheatre, where the Vosgean crowd, peasants, laborers, "hands" from the factories in the valley, were ranged in ranks of hundreds.

"We are going to the people," the demagogues are fond of saying. Here for once art took counsel of the politicians and went to the people. The play was one in which these men with calloused hands, these women with hopeless hearts, might take an intimate interest. It was of them and for them. The first piece given this year was a drama in three acts, "Morteville." A slight analysis will prove valuable. It may suggest to some of the earnest men who are, in this country, working for the welfare of the populace that the drama is the nearest way to the heart and mind of the uneducated man, and that, after all, as Saint Genesius, who left the theatre for the Church, said: "The stage has more power over the lower orders than all the books and all the clerks."

In the Vosges there is a thriving industrial town, which was founded by a foreign colony to exploit the mines of metal which once abounded in the mountains. The town grew peacefully amid the half savage mountaineers, who led a sort of predatory life, at war with each other, boisterous in their games, savage in love and quarrel. The subject of the drama is the development—at once necessary and tragic—of these half barbarians from a condition of unreasonable freedom to a state of higher, sadder and more reasonable civilization.

Laurent, the son of Hagon, chief of the town, is touched with pity for the lot of these wild and wretched creatures. He goes among the hunters and hillsmen, the charcoal burners of Rougogoutte and the foresters, to instruct

them in the formal and more humane laws of the day, and to teach them better ways of life. At first they jeer him and oppose him. Little by little he gains the confidence of Martin Bromerre, their chief, and teaches them to live in peace and amity and cultivate the land. His influence for good grows apace, but his chief opponent—the main enemy of his work—is his own father, Hagon, the head of the prosperous town. In his son's enterprise old Hagon sees only a dangerous chimera, a mad Quixotism, that menace the security of the city and the state. Aided by an old woman, half mad, half witch, who serves him as go-between, and a hide dealer, Gréche, whose cupidity and jealousy he excites, Hagon stirs up a revolt among the men of the mountains. The revolt gets beyond his control. Once these hillsmen are roused, he is powerless to check them or to direct them. Excited by dreams of wealth and comfort, they pour down from the hills, armed with iron-tipped staves, to pillage the town. In vain Laurent has tried to restrain them; he was struck down and trampled under foot.

Claudine, the wife of Gréche, has witnessed the ill treatment of Laurent, and determines to avenge him. By a short cut she hastens to the town and warns Hagon of the coming of the hillsmen. The old mayor orders out the troops and the rebels are defeated with great loss. Decimated, wounded, sullen, they withdraw to the mountains. Gréche assures them that they have been betrayed and they accuse Thérèse, the young wife of Martin Bromerre, of the treason. She might exculpate herself with a word, but she will not betray Claudine; Laurent had preached the Law of Self Sacrifice, and she will obey this new law; she holds her peace. Martin Bromerre, to avenge his honor as chief and husband, strikes her down with his axe.

Old Hagon appears, armed and menacing. He comes too late to save his son, too late to disclose the innocence of Martin's wife. Laurent dies of his hurts, and the old father, holding the corpse in his arms, swears he will not leave one man alive on the mountains by nightfall. But a new catastrophe breaks his spirit and destroys his vengeance. Claudine comes rushing in, with a child in her arms. The town, she announces, is no more. Simeon Bromerre, an old man, half-mad, wholly savage at the defeat of the hillsmen, has pierced the dike that shielded the town from the mountain torrents. The waters have done their work. The town has been swept away like a feather in a millrace. And the survivors of the dead city—tricked out in the garments they had worn in honor of the victory—come to seek asylum with their enemies. Claudine's appeal for amity, concord, forgetfulness touches all hearts. Martin Bromerre first of all gives the example—he spares the life of the traitor Gréche. Then breaking his wand of office, he retires to the forest, to the hut of his half-mad grandfather, old Simeon, who broke the dike.

"I go," he says to his old comrades; "the time has come for a new law and a new justice—it is for you to become a new people."

Old Hagon, too, retires and the new reign begins. Over the dead Thérèse and Laurent they scatter the dying oak leaves and the autumn flowers—the dead who were martyrs, whose "death brought peace and whose example taught love."

It is difficult to judge, of course, what the effect of a play of this sort would be on an unintelligent audience, but if the *morale* of the piece was done into action, as it should have been, the effect must have been strong and helpful. There is no man so low in point of intellect and morals that he is not stirred by the presentment of brave and beautiful deeds, or touched by the picture of love and self-sacrifice.

I do not, of course, intimate that a play of this order would be efficacious or even possible in this country. My plea is for the serious use of the drama.

Why should this art—the oldest as it is the most popular—be reserved solely for the delectation of vulgar men and silly women? Why should it always be forced to wear the cap and bells? May it never preach—as of old? May it never argue? Never convince? Never appeal to thoughtful men? Never take up those questions which are as bread to the earnest man of the day, whose hours are wasted in labor and whose heart is sick with the ignominy, the injustice, the dirtiness and cruelty of life?

Let us bring back the drama to its ancient place of honor and usefulness. To-day it need not, as of old, preach the religion of the Cross. The Puritanism of the day would revolt at it, even as the Pharisees revolted at the First Preacher. We will let that pass. But here there is an entire civilization which needs—to be civilized. You who believe in the ultimate justice of democracy may find in the drama the mightiest engine there is for moving to right thinking and right doing your voting sovereigns.

Think, then, what a cycle of plays might be written—the harlequinade of the "Demon of Wealth and Industry," the farce of "Popular Elections," the tragedy of "The Dying Christianity," the drama of "Trusts," the tragedy of the life of the woman who works that she may live in the under world—all the dramas of the grim and hideous, mocking, brutal, tear-stained, blood-stained, dirt-stained life of the "lower classes."

That they might be written!

Lady Marjorie Gordon, daughter of Lord Aberdeen and the editor of *Wee Willie Winkle*, a juvenile magazine, has just received from Mr. Kipling the following for her publication:

There was once a small boy of Quebec,  
Who was buried in snow to the neck,  
When asked: "Are you friz?"  
He replied: "Yes, I is,  
But we don't call this cold in Quebec."

Nansen's account of the North Pole expedition has now been published in seven different languages, viz.: English, French, German, Danish, Dutch.

Swedish and Czech. According to the *Leipziger Tageblatt* the various publishers have already paid to that author 720,000 marks (\$180,000). Of this sum the English and American editions have yielded 300,000 marks (\$60,000).

Mr. Paul Creswick has chosen as the plot of his new story, "The Temple of Folly," the mad career of George Bubb Dodington, the favorite of George II. Dodington is chiefly remembered as the founder of an order of Devil worshipers at Medmenham Abbey. Eleven out of twelve members of this sect have been identified, but the remaining name has never been discovered. This fact has given Mr. Creswick an opportunity of working in his hero as the unknown person.

The next few months, says the *Academy*, will be memorable for the enormous number of books that will be issued from the various publishing houses. Not only must the forthcoming season bear its own heavy load, but also the added weight of many volumes which have been withheld from publication owing to the distractions of Jubilee time. Next year the issue of new books will probably be more evenly distributed over the twelve months, as the success of Mr. Hall Caine's "Christian" proves, what many have thought, that the public are as eager to buy and read popular books during the summer months as at any other time.

Mlle. Simonnet will in October give a series of performances at the Opéra Comique of "Manon."—*Journal des Débats*.

The *Journal des Débats* says that the Odéon will open its doors before October 7 or 8. "Les Menottes," a three act play, by M. Maurice Beaubourg, will be produced.

Sir Herbert Maxwell has seen to press two additional reprints for the Sportsman's Library, which he edits and Mr. Arnold publishes. They are Scrope's "Art of Deerstalking" and the Hon. Grantley Berkeley's "Reminiscences of a Huntsman." William Scrope was an example of the best kind of sportsman—a scholar, a painter and much more. He collected traditions and anecdotes among stalkers and gillies, and made a charming book. Grantley Berkeley sat in Parliament for West Gloucestershire in the great year 1832. He was also poet and author, pugilist, duelist, dandy and master of the hounds. It was as the last that he succeeded best, and indeed this reissue of his volume is proof of it.

Here are a couple of paragraphs which originally brightened the pages of our brilliant little contemporary, the London *Figaro*:

Prince Min of Corea induced Landor to paint his portrait. The artist thus describes the scene: "For three hours he sat motionless and speechless, like a statue. 'It is finished,' I finally said, and he sprang up in a childlike fashion and came over to look at the work. His delight was unbounded, and he seized my hand and shook it most enthusiastically. After this he suddenly became grave, stared at the canvas, and then looked at the back of it. He seemed horrified. 'What is it?' I inquired of his Royal Highness. 'You have not put in my jade decoration,' said he, almost in despair. I had of course painted his portrait full face, and as the Coreans have the strange notion of wearing their decorations in the shape of a small button of jade, gold, silver, or amber behind the left ear, these, of course, did not appear thereon. No explanation of the theory of European art would satisfy the sitter, so to pacify him I executed a rapid sketch of his profile, bringing in the ornament. 'That is all very well,' he said, 'but where is the other eye?'"

The King of Siam is not as yet a Shakespearian scholar. On the recent occasion of his visit to Denmark he accompanied the Crown Prince Frederick to Helsingfors and was duly conducted to the grave of Hamlet, Prince of Denmark. Here he took off his hat and stood for a moment in reverential silence. Then, turning to the Crown Prince, he said, with deep sympathy: "A relation of your Royal Highness, I presume. Has he been long dead?"

An American, sojourning in Paris, has discovered a new trace of Ben Franklin's residence in the gay city. He writes:

It would be interesting to know why the name of Benjamin Franklin is cut, in large lettering, into the stonework near the roof, and extending nearly across the house numbered 26 Rue de Penthièvre!

This historic name, so broadly capping other "unrelated" devices ornamenting the facade of the "house with a history," tells no tale of its placement. No date is there, nor is any plaque in evidence as to its *raison d'être*.

Just below the name is an apparently unrelated device outlining in white on pale yellow, apparently the body color of the house, a sort of Greek temple. There is other outlining of form, in white on pale yellow seen upon the same level as the so-called Greek temple. Beneath is a broad, deeply cut frieze, or band, of harmonious and intricate curves and lines, cut in well weathered white stone, extending across the entire front of the house, which, below, rests upon six Doric pillars, or upon pillars of Doric form, half in relief, the other half seemingly sunken into the body of the house or house walls. Between the pillars, three on either side, is the broad and generous house door.

Why the name of Benjamin Franklin should find a place near the top of this curious facade and without date or designating plaque, as mentioned,

nobody seems to know. Nor does any history of Franklin's life in Paris make the least allusion to it.

Everybody knows that America's first Ambassador to France lived at Passy, where a plaque upon a building built for and belonging to a Christian brotherhood records the spot where stood the famous "house in the garden," concerning which the Rev. Dr. E. E. Hale, of Boston, writes so delightfully in the two volumes entitled "Franklin in Paris."

No mention is made therein of this fine old house, with its half-sunken Doric pillars supporting the broad, curious superstructure, with its beautiful intagliated frieze, its more curious outlined Greek temple, and its most curious legend, "Benjamin Franklin"—just that and nothing more—crowning all.

A. T. W.

PARIS, September 7, 1897.

Since both my editor and the *RACONTEUR* have laid stripes on the hide of the braying imbecile of the *Springfield Republican*, I suppose might as well hold my hand. Were I to be turned from my way by the braying of provincial critics, I should have taken to the woods long ago. When I was younger and more optimistic I used to try and instruct and improve the creatures. But life is too short, and then, as the Spanish playwright says, "He wastes both time and soap who washes a donkey's head."

I'll waste neither time nor soap on that barnyard Yankee—that's flat.

VANCE THOMPSON.

## BOOKS OF THE WEEK.

MESSRS. A. S. BARNES & CO., of this city, have just published under the title of "Externals of Modern New York," a supplement to the well-known "History of New York," by the late Mrs. Martha J. Lamb, which is intended to form Chapter XXI., Vol. 2, of that history. Mrs. Lamb's conscientious and able chronicle of the development of the city ended in 1880, and from that date Mrs. Burton Harrison carries on the tale; touching, however, only upon such salient features of its progress as may prove interesting to casual students of the time, and telling the story of the last fifth of the century by thumb-nail sketches of the various departments of the city's work. Leaving aside reflections on the past and speculation as to the future, Mrs. Burton Harrison outlines in this handsome volume the most noticeable differences between the New York of fifteen years ago and the metropolis of to-day.

This work appears very opportunely, now that Greater New York is an accomplished fact, and Mrs. Harrison does well to point out that New York with a population of three millions, the second city of the world, must no longer be regarded "merely as a centre of commerce, a sovereign of finance," but also as claiming a place in the domain of art, beginning with architecture. In this the change that has taken place and is still taking place strikes every observer, and due credit must be given to the artists to whom the change is due.

But it is to be regretted that the author has devoted several pages to a catalogue of architectural firms that looks perilously like that journalistic atrocity "the reading notice." Everyone must agree with Mrs. Harrison's encomiums on the late Richard M. Hunt, whose influence has been so powerful, but it seems that she errs in singling out as the revelation of beauty in a dwelling house in a city the French chateau of W. K. Vanderbilt. It is a beautiful work and on the banks of the Loire would be a joy forever, but in a city laid out on a rectangular plan, with houses to right of it, houses to left of it and houses on the other side of the street, it is sadly out of place.

Equally out of place, in my humble opinion, are the specimens of "pure American Gothic" as introduced by the late James Renwick. The ages that created the marvels of Gothic architecture with their high and holy thoughts and built their homes of prayer are behind us, and it is useless in art, in literature or in faith to go back beyond the Renaissance. The secret of building for a city must be sought by study of the works of Palladio and the great Italians of that period.

In addition to street architecture Mrs. Burton Harrison takes notes of street cleaning, facilities for travel, the question of bridges, of docks and lighting, and also of the numerous collections of the rare and fine art to be found in our city, and makes sufficient mention of all the events of the last fifteen years that concern this metropolis. The work has numerous illustrations which add to the attractiveness of the volume.

H. C.

## THE GOLF GIRL.

She drove! He watched her charming pose  
The while her "driver" poised, then rose;  
No ploughing of the ground was there,  
No aimless fanning of the air;  
Straight, high and far the white ball goes.

Then on his drag, with belles and beaux,  
She always sat beside him, where  
She took the lines with skill and care;  
She drove; he watched.  
At every game that he'd propose

To lead the way she ever chose.  
At last he begged that she would share  
The fortune to which he was heir.  
She married him; and, goodness knows!  
She drove; he watched.

—*The Figaro, London.*

THE production of the new play by Mr. George Bernard Shaw recalls the letter which Mr. Shaw wrote to Mr. Richard Mansfield when the latter was about to stage another of the brilliant Irishman's dramas. Now it is no secret that Mr. Mansfield's predominant characteristic is not a modest estimate of his own abilities, and the look on his face when he read Shaw's injunction, "Don't, I beg of you, try to act the part. My lines are enough—the lines and the other parts," can better be imagined than described.



## AT THE PLAY.

Dora seated at the play  
Weeps to see the hero perish—  
Hero of a Dresden day,  
Fit for china nymphs to cherish ;  
O that Dora's heart would be  
Half so soft and warm for me !

When the flaring lights are out  
His heroic deeds are over,  
Gone his splendid strut and shout,  
Gone his raptures of a lover,  
While my humdrum heart you'd find  
True, though out of sight and mind.

—Edmund W. Gosse, in the *Athenaeum*

## \* \* \*

## DEGENERATION.

Of old they were a goodly race—  
The race of ballade singers ;  
Of minstrels and of troubadours,  
Of scalds and minnesingers.

What though the nations tempted war,  
What though the battle thundered ?  
Secure of welcome everywhere,  
About the earth they wandered.

The poets of these days—they stay  
In old familiar places ;  
It is a grievous task to gain  
A new landlord's good graces !

Yet when we have their verses read,  
Their meaning fully pondered,  
We know that though they stayed at home,  
Their minds have surely wandered !

—J. R. Taylor, in *Memphis Commercial-Appeal*.

\* \* \*

THEY could easily play the parts: Oscar Hammerstein as the Cat and Charlie Frohman as the Cherub.

\* \* \*

Last week was a hard one on the theatres, except the Empire and the Casino. The hot spell made theatregoers yearn for roof gardens.

\* \* \*

Maude Adams has developed into a star of the first magnitude. She is tremendously surprised at her success, for she is fully aware of her limitations, which are numerous and charming.

\* \* \*

"Die Goldne Eva," by Franz von Schoenthal opened Mr. Conried's season in Irving Place. It is quaint, moderately interesting and served to introduce the newly imported players, Camille Marbach, Bernard Vorwerk, Gustaf Seyffertitz and Edmund Hanns, who seem well trained, but not remarkable histrions.

\* \* \*

Tuesday night of last week "The Belle of New York," by Hugh Morton, music by Gustave Kerker, was produced at the Casino, and enjoyed a success. It is cleverly written, full of funny lines and the music is tuneful and just the thing for a frothy entertainment. Such well-known people as Dan Daly, Harry Davenport, David Warfield, John Slavin, little Georgie Forstesque, Edna May, Phyllis Rankin—who scored a hit—Ada Dare, Marie George and Paula Edwards participated.

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The music hall beer question still hangs fire.

\* \* \*

Marie Lloyd is here.

\* \* \*

Anna Held once played leading roles in the Hebrew theatre of Whitechapel, London. She is a native of Warsaw, and I bet you know a Yom Kippured herring when she sees one !

\* \* \*

"Secret Service" has at last been seen in Paris and at the Renaissance. It was not understood, although several of the strong situations were well received. The famous telegraphing scene caused laughter and the character of the general was regarded as comic. All of which shows the folly of French companies playing such a peculiarly American play as Mr. Gillette's, and the

same may be said of most of the French plays imported to England and America. They lose their native tang in the hands of American actors.

\* \* \*

According to the Munich *Jugend* there are five signs by which women may detect the school to which a painter belongs: First, if he paints the sky gray and the grass black, he belongs to the good old classical school; second, if he paints the sky blue and the grass green, he is a realist; third, if he paints the sky green and the grass blue he is an impressionist; fourth, if he paints the sky yellow and the grass purple he is a colorist; fifth, if he paints the sky black and the grass red he shows the possession of great decorative talent.

\* \* \*

I enjoy a good, hard ripping up of a prude. Leander Richardson, editor of the *Telegraph*, does not believe in subtle stiletto effects when he goes for anyone, but freely wields the broad axe. Read this:

The Springfield *Republican* is in a state of mind over a recent performance of "The Girl from Paris" in that city. Here is a quotation from the criticism published in the paper named:

There were remarks made on the stage last night, and applauded by the audience, which if repeated to any decent woman in her own home would cause the offender to be unceremoniously shown to the door. There were actions which would be unspeakably disgusting if they were seen in real life, and there were emotions suggested which reeked with moral rottenness. All these things were seen not only without a blush, but actually laughed at and applauded by women who would hold their skirts aside lest they should touch some such creature as the central figure of the stage represented herself to be, and by men who would fight their best friends should they be guilty of even suggesting such ideas in the presence of respectable women. Let us call a spade a spade. Vulgarity and obscenity are not one whit the less excusable because they are seen over the footlights. The man who creates, and all the persons implicated in the portrayal of that which is demoralizing, even though it be attired in gay colors and accompanied by a degree of physical comeliness, are themselves no better than the conditions and the characters which they represent.

The editor of the Springfield *Republican* is "Sam" Bowles, whose chief claim to distinction lies in the fact that he is a son of the "Sam" Bowles who made that paper famous. The editor's outburst of injured morality will doubtless astonish a good many of his readers, inasmuch as by his own statement they laughed at and applauded with heartiness the events which stirred him to wrath. It is no doubt a very dreadful thing that a few one-horse editors in "jay" towns cannot run the entire affairs of the country to suit themselves. But the public likes plays of the type of "The Girl from Paris," and will continue to like them whether the editors are pleased or not.

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The criticism above, after denouncing what the editor was pleased to term the immoral features of the show, also contained the following extraordinary statement:

The man who creates and all the persons implicated in the portrayal of that which is demoralizing, even though it be attired in gay colors and accompanied by a degree of physical comeliness, are themselves no better than the conditions and characters which they represent.

In other words, according to the judgment of the cantering blunderer who writes the dramatic criticisms for the Springfield *Republican*, the ladies and gentlemen from "The Girl from Paris" company are in reality as bad as Julie Bon Bon, the cocotte of the story, and Auguste Pompier, her unprincipled lover. That is what this mutton-headed Yankee says, flatly and without any attempt at palliation. The statement is one of the grossest and most atrocious libels that has ever appeared in a public print. Its objectionable quality is not mitigated, moreover, by the fact that the person who wrote it is obviously a short-sighted, narrow-minded, bigoted fool. The theory advanced by the Springfield *Republican*, if carried to its logical conclusion, would produce some rather startling effects. It would set up the proposition that all the actresses who had played Camille since that remarkable drama was first written were unworthy creatures; that no decent woman could possibly play the Grand Duchess of Gerolstein, and that the exhibition of any form of wickedness on the stage, no matter how cruelly it may be atoned for at the end of the story, stamps the persons who impersonate it as being morally unclean. The deviltry of Julie Bon Bon and her lover in "The Girl from Paris" leads to its legitimate punishment before the curtain falls. That is one of the unfailing conditions of life as presented in the theatre—although in the real, everyday existence of men and women it doesn't prevail to any startling extent. In France, where a great deal more latitude is given to stage writers than prevails in this country, there is no startling amount of national demoralization. The people of that country are not so prudish as those of the United States and England—that is all. Happily, there are not many such brutal falsifiers as the writer of the Springfield *Republican* employed in newspaper offices nowadays. Even the press is progressive and liberal minded, with here and there an exception like that presented by the Massachusetts chump whose amazing utterances I have quoted.

\* \* \*

Ralph Edmunds prints in his *Theatrical Tidings*:

R. A. Barnet tell a good story at the expense of Bernard Shaw, the English critic. It seems that the latter was commenting upon the limitations put upon him in his *Saturday Review* work and complaining that he really had no opportunity to express his opinions in the English press. It was at a club in London that he started upon a tirade against the narrowness of the publishers of England—their unwillingness to sanction his socialistic notions. It was to Max Beerbohm that he broke out as follows: "I am going to publish a magazine some of these days which shall print my opinions on all the topics of the day. I have enough of them and to spare. On art, literature, philosophy, music, the drama, socialism, religion and every other subject this magazine shall reflect my opinions. I shall write every line of it, too. The experiment might fail instantaneously, but it shall at least have a trial." "What will you call your periodical?" asked Max Beerbohm. "I'll give it a concise and appropriate title by naming it after myself," said Mr. Shaw. "How will you spell it?" Mr. Beerbohm inquired innocently.

\* \* \*

Chevalier Scovel is to sing Tristan with the Carl Rosa Company at Covent Garden. That will indeed be a memorable performance. Lloyd D'Aubigne, who is plain Dabney in America, has hopes of being a second

de Reszké, for he expects to sing leading tenor roles with Mr. Grau next year. We all remember his brilliant singing as David.

\* \* \*

A good (and true?) story is going the rounds which shows to what extent the violent ebullitions and caprices of the German Emperor are regarded in his own country. An English gentleman, it appears, was walking with a friend in Unter den Linden, and in the course of a discussion on the Kaiser's conduct committed a grievous error of Majestats-Beleidigung.

"The Emperor's a — fool!" he exclaimed; whereupon an English-speaking police officer tapped him on shoulder and said:

"You must come mid me to ze police station."

"What for?" asked the Englishman.

"Mein herr did call ze Kaiser a — fool," replied the man.

"No, no," urged the cute Briton; "it was the Russian Emperor I was talking about."

"Dat vill not vash," went on the constable; "dere is no emperor a — fool except the German Emperor."

After which, Dame Rumor has it, the police officer and the Englishman agreed to keep each other's secret and parted on good terms.

\* \* \*

Dr. Eduard Engel has written the following letter to one of the Berlin newspapers:

In a lecture I delivered some years ago to the Berlin Society of Stenographers, who use Stolze's system, I suggested that those accurately acquainted with the oldest English short-hand systems of the sixteenth century should try to ascertain whether many of the deficiencies of the text of Shakespeare might not be explained by stenographic mistakes. This idea was suggested to me by the old and well-founded conjecture of Shakespearian scholars that the oldest copies of Shakespeare's plays—the so-called quartos—were printed from stenographic notes taken in the theatre, and that many of the unintelligibilities of the text are due to this. My suggestion fell on fruitful soil, and I have now the pleasure of making the excellent work of a young savant, who has thus sprung at one leap into the ranks of our best Shakespearian scholars, known to wider circles.

In a series of articles on Shakespeare and the beginnings of English stenography, Herr Kurt Dewischeit has proved beyond the shadow of a doubt that the quarto editions of Shakespeare's plays were piratical editions printed from stenographic notes, that the stenographic system used was that of Timothy Bright, who was born in 1550, and that innumerable mistakes in the quartos, innumerable contradictions between them and the first authorized folio edition, can be at once and most simply explained by the defects of that stenographic system and the inexperience of the stenographers of that time. Herr Dewischeit has confirmed my conjecture almost beyond my own expectation. He is at present the only person who possesses all the requisite qualifications for this quite new kind of text investigation, and is to be wished that he, with his accurate knowledge of the oldest English stenography, combined with solid Shakespearian scholarship, would subject the texts of the dramas to a thorough reinvestigation. The purification of the text of Shakespeare is raised by him for the first time from arbitrary fantasticality to the rank of a strict science, with which, however, only Shakespearian scholars, theoretically and practically trained in stenographic questions, are at liberty to busy themselves. Seldom has a higher, never has a more delightful, task fallen to stenography.

\* \* \*

Both Barrie and Sarah Bernhardt cabled congratulatory messages to Maude Adams.

\* \* \*

There is no truth in the story of Francis Wilson, Sol Smith Russell, Crane and Nat Goodwin pooling their issues in a new theatre.

\* \* \*

Antoine had no special gift for the studied delivery of effective phrases, after the fashion of the Samsons and Regniers, says the *Fortnightly Review*, but he set to work to discover the dominant characteristic which constituted the essential unity of any human being; some one of the deadly sins, perhaps, at least one which lends itself to dramatic purposes, such as avarice, pride, luxury, egotism, and, above all, the love of life and the fear of death. When he had once grasped this leading feature every word, every movement, every glance, was made to translate it into a form that could be felt. A method so sustained and intense created an impression strong enough to supply the place of all the manifold explanations in Dumas' and Angier's plays.

Seeing is sometimes more than understanding, and those who saw Antoine as Morel in Léon Hennique's "Esther Brandès" can never recall it without a shudder. From the very first scene we knew that the man could not live, that his malady was a sort of petrifaction of the heart, and that the final termination, which was inevitable, might be brought on prematurely by any violent emotion. It was impossible, looking at Antoine, to forget for a single moment that heart turning to stone, or to escape from the agonizing fear lest the deadly emotion, which was constantly threatened should descend like the blade of the guillotine. One saw the doomed man struggling against physical pain, or yielding to it in pure abjectness, alternating between confidence and bitterness, passion and lamentation, weak tenderness and fierce egotism. One felt his deliberate efforts at calmness, his false resignation, his sincere illusions, the way in which his whole moral nature had shrunk, and been warped and deformed, by the fear of oncoming death. It was at the close of an evening like this that M. Emile Faguet, at that time dramatic critic to the *Soleil*, discovered in M. Antoine "some of the elements of a great actor." Round him gathered a troop of mere school boys and school girls, made living by his strong personality. The feeling of having a cause to advance, and a systematic campaign to carry on—a series of battles, that is to say, to be fought on ground chosen beforehand and under the eyes of a select audience

—gave their acting, as the same critic assures us, a certain "fire and concentration" that would never have been found elsewhere.

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Daly's company is doing well in the English provinces.

\* \* \*

Gilbert's new comedy is a failure in London.

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According to cable dispatches, Clement Scott, the critic of the London *Telegraph*, continues to make an extraordinary ass of himself every time he puts pen to paper.

\* \* \*

Joseph Proctor, a veteran actor, who was at one time well known all over the country in the role of Nathan Slaughter, the "Jibbenainosay," in the old melodrama "Nick of the Woods," died at his home in Boston last week. He was born in Marlboro, Mass., on May 7, 1816. He began his stage career at the age of seventeen, and played Damon in E. S. Conner's stock company. In May, 1839, when the new Bowery Theatre was erected on the site of the building which was burned in February, 1838, he opened with the famous old melodrama in which he made such a success, and which he played afterward more than 2,000 times in this country and England. He played Othello to the Iago of the elder Booth, and was conspicuous in other Shakespearian roles. He was the second husband of the late Hester Warren, a daughter of the elder William Warren, of Philadelphia, herself an admirable actress and a great beauty. Mr. Proctor built a theatre in San Francisco, and managed it for three years. He also conducted a school of acting in this city for some time. In 1883 the Boston Museum stock company, of which he was a member, held a benefit in honor of the fiftieth anniversary of his appearance on the stage, which was noted for its brilliancy and the prominence of the actors who took part in it.

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Bessie Tyree says that she has not had a falling out with Mrs. Charles Walcot.

\* \* \*

Anna Braga, of the Irving Place Theatre, has had her husband arrested for non-support.

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The Potter-Bellew Company is beginning to play to good business in "Francillon." London, however, does not take to Mrs. Potter's "divine thinness."

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"The Wizard of the Nile," was a failure there owing to the company. Fancy taking Adele Ritchie seriously!

\* \* \*

"Miss Frances of Yale," even with Weedon Grossmith, has not done well in London.

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Leonora Jackson, violinist, has won the Mendelssohn Stipendium at Berlin. It is 1,500 marks.

\* \* \*

Lillian Blauvelt, had a narrow escape in an accident last week. She was thrown against the dashboard of a hansom cab and considerably bruised.

\* \* \*

A Hamburg journal prints a few extracts from a book entitled "Schopenhauer's Table Talk," edited by Dr. Griesebach, which is shortly to be brought out by the Berlin publishers, Hoffmann & Co. Paradoxical as it may seem, Schopenhauer seemed to care more for the melody of musical compositions than for their scientific harmony. He once said to Dr. François Wille:

Thank your friend Wagner in my name for sending me his "Nibelungen," but he ought to hang music on the nail; he has more genius for poetry. I, Schopenhauer, remain true to Rossini and Mozart.

\* \* \*

Again, in conversation with Robert von Hornstein, he said, referring to the same theme:

He has sent me his "Trilogy." The fellow is a poet, not a musician. There are mad things in it, though. Once (at the end of the first act of the "Walküre") you read: "The curtain falls quickly." But if it doesn't fall quickly, there will be wicked things to see.

He was soon to meet the man he admired above all others, Rossini. In pronouncing his name he looked reverently heavenward: he loved the music of Mozart and was a constant attendant at the Beethoven symphonies, "but if one has heard much of Rossini, everything else seems ponderous."

Rossini visited Frankfort and stayed some days at the Hôtel d'Angleterre. Schopenhauer sat near him at the table, but refused to make his acquaintance. The visual contact of Rossini in flesh had evidently smashed the ideal image he had reared in his imagination. "That can't possibly be Rossini," he said to the landlord; "that's some fat Frenchman."

\* \* \*

But this episode did not annihilate his admiration for his ideal, and he continued to collect the Rossini operas, arranged them for the flute, and "fluted" in the quietude of his chamber, but never allowed anyone to listen.

He had an ironical sympathy for Carl Maria von Weber, and pronounced his "Freischütz" to be "a nice but quiet little opera."

Here is a clever tale from the *Evening Sun*:

Mrs. H. W. Wilbur, of 333 East Thirteenth street, said to-day that things might happen or things might not, but there were always two points of view:

"For instance," she explained, "it's gone three weeks now that I've been low in my mind over a thing I'd seen with my very eyes. But, law sakes, 'twas only the north side point o' view. If I'd lived on the south side of the street 'twould ha' been different.

"A coffin, that's what I saw. It came out of a house across the way at 2 o'clock of a Sunday mornin' just three weeks ago. I was a-sleeping on the folding bed right by the big window in first floor front, only I wasn't sleeping. I recollect perfect how it was; just as still in the street, and the houses opposite sort o' dark, with only one street lamp a-burning. I often looks out to see what goes on in the block here, from Second avenue to First, when most folks are a-bed.

"Well, a black wagon drove up, all covered close, and only two oval lights for windows in the sides.

"Then five men went up an' down the steps yonder, all so mysterious and still, like moonlight in a real stage play, with danger an' plots an' secret. I thought of all the awful things that might happen, but it started me right into a great fright when those men came tiptoeing out of the house, three in front and two behind, a-carryin' a black coffin. The black wagon drove away to First avenue, very slow and careful, and the lights in the house went out all but one, and a man and a woman came down the steps and walked west. Sleep? My goodness, no! I've been thinkin' it all over an' over day after day ever since. Why, last week when the poor young thing killed herself right next door here I smelled the gas, but it didn't affect me nohow like the sight of that black coffin that awful night.

"I didn't breathe a word about it for a full seven nights, but one day I opened my door and came face to face with Mrs. Farrell, the janitress, that lives across the hall. I just had to tell, and since then all the north side of the street has been a-talking. You know it might be contagious or a pauper case or something bad; we just didn't know and we were scared.

"Well, to-day comes Mrs. Simon along the sidewalk with her market basket on her arm, an' when she says good mornin' I up an' asks her does she know about that black coffin comin' out in the night. 'Land o' livin'!' says she, 'that was the piano player you mean, Miss Wilbur.' Then she tells us how it was the old man that boarded there with his son, an' every night he played the piano, oh, beautiful! all wedding marches and fancy scales and other sentimental music, like he was a professor in a conservatory. An' he always stopped at 10 sharp every night, an' now he don't play, an' the folks all along the south side of the street sit an' listen for him to come back. But he's dead, an' they buried him three days after he was took away so queer-like in the night.

"Oh, dear, just to think of the load it takes off my mind. An' the south side folks knew it all this time, while I felt like my conscience was holdin' something awful. P'raps if the street was wider we'd take trouble enough to go across once in a while, an' north siders would know what south siders was thinkin' about. But it ain't so now, mores the pity. There's two points o' view, an' in Thirteenth street that's one too many."

#### VIEWS AND REVIEWS.

WHAT is the best time of the day for the composer? Humperdinck says his best time is the gloaming; that is, before sunset till darkness sets in. Still, if he has been up late at night with a merry crowd he finds that in the morning his nervous system is full of new ideas, and he can write easily. He believes in sunlight, and his workroom has a southern aspect. He likes high ground whence he looks over a wide landscape. Narrow valleys check his inspiration. Solitude is good, but society, when he knows he is not observed, does not annoy him. One of his peculiarities is that a long railway journey in the morning arouses his productive energies.

Weingartner in general prefers the morning. But the night is a good time; only what is done at night requires to be revised in the morning.

Hans Sommer likes to be alone and in quiet. The best time for him is from 4 P. M. to 8 P. M. Some ideas strike him when he hears good music or sees some natural beauties.

Reznicek feels for a whole year as if he were not a composer or even a musician. Then he gradually experiences a desire to work till he is so dominated by it that he must work without interruption. It takes him four months to write an opera; then, when the last note is jotted down, he becomes indifferent to music and never goes to a concert nor a theatre, not even when his own works are produced.

A new play, "The Only One," by Max Petzold, has been produced in Berlin. It is a simple family picture, but the dramatist in the treatment of it shows talent that promises more good work in the future. Franke holds a position of some sort in a public office. His wife is extravagant, and her spoiled son Robert studies medicine in lager beer saloons. Anyone can see from this statement that poor Franke becomes an embezzler, and loses his position. Then the support of the family devolves on Louise, the oldest daughter, who writes novels that sell like hot cakes. She is engaged to a young business man, who refuses to have anything to do with the old

swindler. She breaks off her engagement rather than leave her old father destitute. Just at this moment the old man comes in, and trembling with joy tells her that he has got a permanent situation. She sinks weeping at his feet. "Why are you weeping, my child?" he asks. "Father, they are tears of joy."

When a plot like this can hold an audience for an hour and a half the workmanship must be good. The patient Louise, indeed, reminds one of the dime novel, but the other characters are well drawn, especially that of the good-for-nothing Robert and his doting mother.

A military piece, "Tante Jette," has been put on at the Berlin Theatre. It is an amusing sketch of military life, but is more remarkable for one line in which the speakers venture to say that a soldier is no better than a civilian. Such a revolutionary sentiment may damage the future of the little piece.

For a philosopher of pessimism Schopenhauer had some remarkable weaknesses. He was vain of his personal appearance. He showed to his friend Beck a portrait of himself when a young man of twenty-six, and after looking at him questioningly to see what impression it had made, he exclaimed: "You are shocked, I know why. The red hair bothers you. I never had red hair;" and he added, "I had a peculiar blond hair which could only be represented by painting over a red ground. At Dresden the sun used to shine on the picture and eat away the upper coat. To prevent posterity making any mistake I have written on the back of the canvas in Latin, German, French, English and Italian, 'I never had red hair!'"

A paragraph has been going the round of the papers to the effect that the letters and manuscripts of Leopardi have at length been rescued from the hands of the two old women who could neither read nor write and to whom he intrusted them in his will, and have reached their intended destination in the public library of Naples. The old women, it is said, met all the claims of the library with the assertion that the writings were blasphemous and therefore not articles of property. Even now, when they are in the library, they will be kept sealed up until the death of the old servants.

Meanwhile, in celebration of the centenary of Leopardi, there has been published a work by Dr. Franco Ridella entitled "A Posthumous Misfortune to Giacomo Leopardi."

This strange title refers to the work of Antonio Ranieri, "Seven Years of Intimacy with G. Leopardi." In this work Ranieri represents himself as the generous, patient, devoted friend of a great host, infirm and misshapen, abandoned to poverty by an unnatural family. He describes his sister, Paolira Ranieri, as dressing the sores of this new Lazarus, who was in reality a little malicious humpback, jealous, egotistic, ungrateful, vain, gluttonous and cowardly, and who was content to live at the expense of a far from wealthy friend. From first to last every line in Ranieri's book was consecrated to the glory of Ranieri, "whose sublime devotion surpassed all that antiquity tells of friendship."

All this stuff Ridella refutes page by page. For example, Ranieri relates that in a moment of emotion he said to Leopardi, "Let us share what little I have," and that for seven years he lodged, fed and kept the poet. All lies, says Ridella; if anybody gained by the association it was Ranieri, whose father had stopped his allowance, while Leopardi received a pension from his father. Leopardi's checks are in existence, filled up by Ranieri and signed by Leopardi.

All Ranieri's talk of his sacrifice of time and health for the sake of a most exacting sufferer distracted between bestial gluttony and abject fear of death. All lies, cries Ridella; Leopardi was not deformed; he was no glutton; he was not vain, but modest and simple; there was no impious hate between him and his relations. "I want to die among my friends," the poet wrote. In a letter to his father in 1837 he says: "I will do my best to see you again. I beg you all to command me to God, that after I have seen you all a speedy death may put an end to my sufferings." This letter is in Ranieri's handwriting.

Ranieri was consumed by vanity; all his life was spent in trying to make himself of some importance, or the hero of some sensation. He wrote that tyranny had torn him from his mother's heart, and exiled him at the age of twelve for political reasons. He printed a book affirming that his sister was a great scientist, the author of many philological, historical and literary works, while in reality she was anything but intellectual.

When a legend is once created it is difficult to destroy it, and the Ranieri legend may still have a long life. Scotchmen still believe that Monsieur de Bruis, who had property in Tottenham Court Road, and was at the court of King Edward when Wallace was executed, was a Scotch patriot. Englishmen believe in the legendary Dr. Johnson whom we owe to the genius of Boswell, and possibly the world will go on believing in Ranieri's picture of Leopardi.

Years ago a friend of mine wrote a book on pessimism. I resolved to give it a good notice. I slapped the volume on my desk and it opened at the word Schopenhauer. Here I said is my Wille, now for the Vorstellung, and I spread myself on Schopenhauer. I turned over the pages and saw the name Hartmann, and away I sailed in about Hartmann until my allotted space was exhausted. Then—alas!—then I added. "If the author designed to give a thorough study of pessimism he would have begun with Leopardi."

The first half of the book was devoted to Leopardi. But you have forgotten me, Edgar?

H. C.

## Monday Night's Plays.

"THE PHYSICIAN," by Henry Arthur Jones, was presented at Wallack's Theatre by Mr. Willard's company of English comedians. The cast was:

Dr. Lewin Cary.....	Mr. Willard
Walter Amphiel.....	Mr. Oswald Yorke
The Rev. Peregrine Hinde.....	Mr. Verner Clarges
Dr. Brooker.....	Mr. H. Cane
Stephen Gurdon.....	Mr. J. G. Taylor
James Hebbings.....	Mr. A. Bromley Davenport
John Dibley.....	Mr. Stewart Allen
Vicars.....	Mr. George Gaston
Edana Hinde.....	Miss Maude Hoffman
Lady Valerie Camville.....	Miss Keith Wakeman
Mrs. Bowden.....	Mrs. H. Cane
Mrs. Dibley.....	Miss May Roberts
Louisa Pack.....	Mrs. Oswald Yorke
Marah Gurdon, a child.....	Miss Ruby Johnson
Saunders, Lady Valerie's maid.....	Mrs. K. A. Johnson
Lizzie.....	Miss Mary Van Buren
Time—The present day.	

Henry Arthur Jones is somebody, and of somebody one not unnaturally expects something. It may be said with no undue exaggeration that "The Physician" comes up to this expectation. At all events, it is something. Indeed, it is a little of everything—a little of Ibsen and a great deal of George R. Sims; a little observation of life, frank enough, clairvoyant in a way and a vast deal of melodrama.

The story of the piece is so simple it reminds one of Simple Simon and many other simple affairs. An elderly doctor of medicine falls in love with an ingénue. Between them, however, stands an alcoholic barrier in the person of a dipsomaniacal lover. The doctor sets out to cure the lover of his drunkenness. His problem is this: "Shall I be true to the ethics of my profession" (dear Lord! the ethics of blue pills and tar soap!)—"shall I," the doctor asks them, "be true to the ethics of the profession and cure this man and lose the girl, or shall I let the young drunkard return to his wallow and thus win the girl?"

A pretty problem, is it not? A problem in which a reasonable man might be reasonably interested.

Now, what does Henry Arthur Jones do with it? He has begun in an Ibsenian way, not wholly despicable. Heverts after a little to the old Jonesian formula. In a word, he shirks his problem—as he shirked it in "Judah," as he shirked it in "Michael and His Lost Angel," as, indeed, the British playwright of the day always shirks it. The play of conscience is soon over. The doctor's mental struggle is a mere flash in the pan. The "long arm of coincidence," as Mr. Chambers would say, "reaches down and cuts the Gordian knot." The inebriate lover goes on a spree, and while he is drunk Death steps tacitly and takes him. And so the doctor gets the lass. They dance down to the footlights, blithely and happily, while the fiddlers scrape out "Sir Roger de Coverley" and the bells clamor nuptially from the village steeple.

Ah! this blessed convention that all the troubles of life are to be drowned—like little wanton boys—in the blue, shining sea of matrimony; this blessed convention of the "happy ending." It was Darwin—that scientist!—who desired that a law should be passed against plays which did not end happily. Here's one to his taste.

On the whole "The Physician" is a play in which the Serious Purpose jigs it in the uneasy company of the Great Convention. The result is neither good art nor good morality. Indeed, you may take my word for it that it is quite as dull as anything Mr. Jones has written, and he has written a great deal of dullness. He is working on the wrong system in the wrong way. He is going not to life, but to the playwright's curious, false convention of life.

And then—

The poor devil has moral fervor, a very dangerous quality for the artist.

"The Physician," then, is a dull and undramatic presentment of an old problem; as a play it failed; as an entertainment it was dreary; as a sermon it was unconvincing. Mr. Willard is an excellent player of parts of a certain order; he has a pretty trick of the tremolo and his art is suave, finished, adequate, delightful. There is no American player who is as good in the same line of parts. In fact Mr. Willard's annual visit is one of the things that tend to make New York agreeable for the playgoer. He played the part of the doctor in Mr. Jones' dull and sappy play with fine feeling and tempered and masterful art. I extend to him the assurance of my thorough approbation.

Doubtless the members of his company had good intentions. 'Tis a pity, though, they could not act.

Mr. Oswald Yorke, as the dipsomaniac, missed not only the psychology of the role, but he entirely falsified its physical characteristics. He was not

a temperance lesson, but an inducement to the haschisch habit. I liked Miss Keith Wakeman as a smart woman of the usual sort. She was a trifle vulgar, but then I like vulgarity now and then—especially in women. As for—

Richard Mansfield made an excellent impression in George Bernard Shaw's new play, "The Devil's Disciple," at the Fifth Avenue. The piece deals with a story of the Revolutionary epoch, and is full of the inverted humor, satire and easy cynicism of the author of "Arms and the Man." It was well produced.

"The Proper Caper" at Hoyt's is an adaptation from "Bockspruenge," the amusing farce seen at the Irving Place Theatre, the original of which was "Le Paradis," by Hennequin and Millaud.

"What Happened to Jones" has been transferred to the Bijou.

Julia Arthur seems to have scored a success in Mrs. Burnett's "A Lady of Quality," which was produced in Detroit.

VANCE THOMPSON.

## RABELAIS AS HE REALLY WAS.

BY VANCE THOMPSON.

THE other day my editor called my attention to the following paragraph:

Rabelais' birthplace at Chinon, or rather the site of the apothecary's shop where he was born has been discovered by M. Grimaud, a French antiquary, and the house standing there, 17 Rue de la Lampre, will be marked by a tablet. The shop was replaced by a tavern, and that in its turn by a tennis court.

My editor suggested that I should write an article on Rabelais. I am delighted to do so. Probably no writer is at once so little known and so grossly misunderstood. By some irony of time this reformer—this friend of Calvin and Melanchthon, this daring investigator, this whip of evil manners and crimes of Church and State—has been held up as a zany, a foul-mouthed mountebank, a corrupter. How false all this is I shall show you. I make no pretense of "whitewashing" Rabelais. He does not need it. But I do intend to show how great a force he was in the sixteenth century, what he stood for in science, in education, in politics and in literature.

There are a number of errors in the paragraph quoted above. I have corrected them in the proper place.

And now if you will forget Pope's silly line and many offensive and foolish pages which you have read, I daresay I shall be pleased to introduce to you the real Francois Rabelais, monk and doctor, poet and philosopher.

### I.

Francois Rabelais was born at Chinon, an old royal town near Tours, probably in 1483. His father was an innkeeper. In addition he possessed a vineyard in the suburbs of the town. The consensus of opinion seems to be that Francois Rabelais was born in the inn, which went by the name of the "Lamprey." He was early sent to the convent of La Basmette near Angers, where his ecclesiastic education was begun. It was there that he made the acquaintance of the brothers Du Bellay, who were his staunch friends and protectors to the day of his death.

After leaving Angers he entered the monastery of the Gray Friars—the Franciscans—of Fontenay-le-Comte. In 1511 he took monastic vows and was made a priest, being then about twenty-nine years of age. There can be no question that he entered upon a monastic life—like so many scholars of his age—merely that he might carry on his studies in peace. His knowledge of Greek and Latin letters brought him into touch with the erudite men of the day—Wilhelmus Budé, the philosopher and statesman, with whom he corresponded in Greek, and Tiraqueau, the doctor of laws. The Gray Friars did not look with much favor on Rabelais' erudition and, in his passion for Hellenism they detected the seeds of heresy. The tradition runs that he was condemned and imprisoned for knowing Greek too well. Thanks to his friends, however, he got permission to enter the order of the Benedictines, who were more indulgent to the study of the sciences and profane letters. He entered the Abbey of Maillezais, in Poitou, in 1524, passing thus under the protection of Geoffroy of Estissac, Bishop of Maillezais, who has left a name honored in the Church and pleasantly remembered by scholars for his appreciative interest in letters. It was owing to this bishop that Rabelais received a pension—or as one might say, a traveling scholarship—which permitted him to visit the learned cities of France and meet the best minds of his day. He visited many universities, studying chiefly medicine and the Roman law.

### II.

These were pleasant years for Rabelais—years spent in fruitful study and profitable companionship. He was forty years of age. He had known the cloister and the library. His life had been spent in singular placidity and in the easeful dignity of letters and science. It is safe to say, I think, that the theology of the day had never attracted him. He was not a free thinker in the modern sense of the word. There were no free thinkers in 1525. But Rabelais had become known as a man of exceptional learning, of frank and open mind and of an inquiring spirit. Through Melanchthon he was brought into communication with Luther—a kindred spirit—and came to know the doctrines of the German Reformation. Already the new movement was making its way in France. The new theory of religion, with its attendant system of philosophy, attracted all the most enlightened minds in France—the savants, the artists, the men of letters. In the schools of Orleans and Angoulême there were many of these reformers. Rabelais was a conspicuous member

of this society. In the early conferences of the evangelical religion he figured quite as prominently as Calvin or Théodore de Bézé.

## III.

Rabelais had discarded his Benedictine habit and wore the simple dress of a village priest. He practiced medicine gratuitously among the poor. A little later he became secretary to Geoffroy of Estissac, his early protector, and thence passed into the service of Jean du Bellay, his old schoolfellow, who had become Bishop of Paris. His revenues were augmented by the priory of Souday, a village near Glatigny, which was bestowed upon him by his patron. He was not a successful prior. It was made a complaint against him that he spent most of his time traveling about the province of the Perche, mounted on his mule, visiting the poor and healing the sick. So one of the Du Bellay brothers—William of Langey—built a house on his domain, where he installed Rabelais, with his books, his surgical instruments and his boxes of drugs.

It was in 1528 that Rabelais made his visit to England, traveling in the suite of Jean du Bellay, who had been sent on a diplomatic mission by François I. There is no record of his journey. That he picked up some English and that he learned something of English manners, customs and scholarship is evident from his books. He returned to his house at Langey and busied himself with medicine and the reformed theology that had come out of Germany. The profession of Lutherism, as it was called, was not without danger in those days. Parliament ordered inquiries, judicial prosecutions. The reformers scattered—in this very way spreading the Reformation. Rabelais, discarding his priest's dress, fled to the Midi and established himself at Montpellier, where he entered the medical school. He passed his examinations and November 1, 1530, took his bachelor's degree. His thesis was on the "Aphorisms of Hippocrates" and the "Ars Parva of Galen." He was forty-seven years old and had mastered the medical science of his day. It is said that he was an admirable surgeon. His reputation as a physician spread apace. For awhile he practiced in Paris, but in 1532 he is heard of in Lyon.

He was a great traveler, a restless man. There was in him something of the Ishmaelite—the lust for going to and fro in the earth.

## IV.

Lyon was a pleasant city in those days. It was at once pleasant and learned. Indeed it had gained the name of the "Athens of Gaul." It was in Lyon that Etienne Dolet had established his famous press. It was not long before the printer and the scholar were friends. Rabelais became the reader for the house—proof-reader and adviser. Under his direction was published the notable edition of the "Epistolae Medicinales" of John Manardi, of Ferrara, and the excellent first Dolet edition of the "Aphorisms of Hippocrates." Withal Rabelais busied himself in his profession. He opened a sort of dispensary, where he gave consultations and where—after a fashion of his own—he treated gout, scrofula and other constitutional maladies, which the regular physicians of the day refused to treat empirically—that is, other than by the classic rules.

For his patients Rabelais invented a sort of sweating room, much on the order of the modern "hot room" of the Turkish bath, and while they exercised in this high temperature he plied them with drinks devised to induce perspiration. It is thus that the bibliophile Jacob—the best authority on Rabelais—explains the phrase "most illustrious drinkers," which Rabelais bestows upon his patients in the prologue of the first book of "Gargantua." The bibliophile Jacob also avers that it was to amuse and distract his patients while they were undergoing the "cure" that Rabelais invented the *mythologies Pantagrueliques* and the *chroniques gargantuanes*.

And so, no longer monk, nor curé, nor priest—no longer a militant Lutherist—Rabelais lived pleasantly, healing the gouty, telling him merry tales, correcting proof for the old printer Dolet. There he might have dwelt and there peacefully died had not his old friend and patron Jean du Bellay passed that way. Jean du Bellay had become a cardinal and was on his way to Rome as ambassador from France. He persuaded Rabelais to accompany him, though he knew well enough that his old friend was under the ban of the Church—excommunicated as a suspected Lutherist and a known experimenter in natural science.

## V.

Rabelais had already written the first two books of "Gargantua" and "Pantagruel." At the time of the cardinal's visit they had just come from the press. Under a slight veneer of buffoonery they contained a profound criticism of life, a philosophy which concerns humanity to-day, as it concerned humanity then. For the moment, however, I am not concerned with his book. As rapidly as possible I wish to follow him in his *Odyssey* through the world.

He followed the cardinal to Rome then. He was officially attached to the embassy as physician. This position in a measure freed him from the espionage of the Church. Once more he interested himself in the Reformation—that Lutherism which he believed was not to break away from the Church, but to reform it from within. He carried on a secret correspondence with Melanchthon and other reformers of Germany and Switzerland. As well he occupied himself with astronomy. While in Lyon he had published an almanack, calculated on the meridian of Lyon; but with his usual good sense he had refused to please his readers by predicting events.

After he had been six months at Rome he was called back to France on the King's business. Probably he bore dispatches from the cardinal. It was while on his way to Paris that he had that famous *mauvais quart*

*d'heure* at an inn in Lyon. He discovered that he had no money and had a tidy reckoning to settle. Rabelais was a man for an emergency. He promptly denounced himself as the bearer of a deadly poison, with which he intended to destroy the King of France and his children. Forthwith he was seized and hurried to Paris. Francois I. burst out laughing when he saw who the prisoner was, but it is probably true enough that Rabelais passed an unpleasant *quart d'heure*.

Again he went back to Lyon—*ubi sedes est studiorum meorum*, said he—and took up his old work. He published almanacks, climacteric and astronomical; books on archaeology, among others the "Topography of Rome," written in Latin by Bartholomew Marliani, and reprinted the "Gargantua" and "Pantagruel." In addition, he practiced medicine and was named physician to the Grand Hospital. He lectured on medicine and dissected bodies for the instruction of his pupils. It was a busy and useful life. Still he found time to keep up his correspondence with the chiefs of the Reformation, and, as well, he worked industriously and fruitfully with his friends Robert Oliveton, John Calvin and Bonaventure des Periers on the "Bible Francois," which was published at Neuchatel in 1535. Just how much of this translation was made by Rabelais is not known, but from the correspondence it is gathered that a very considerable part was the work of the scholar and physician of Lyon. How important a part Rabelais played may be guessed from the rigor with which he was prosecuted. Rabelais fled from Lyon and took refuge at Castres, where he lay concealed for a year. At the same time his friend Clement Marot, the poet and biographer of Villon, fled to Berne and thence to Ferrara.

A year later—in 1536—the ban was taken off Rabelais, through the influence of the Cardinal Jean du Bellay, and he went to Rome. There the excommunication was raised and he was authorized to wear the secular habit and to practice medicine and surgery *sans faire usage du fer et du feu!* In Rome he fared badly, and at last he made his way once more to Montpellier, where he took his doctor's degree May 22, 1537. Clad in the famous red gown, with cuffs and collar of black velvet, he interpreted the "Pronostics of Hippocrates."

Rabelais was no longer young. At fifty-four he began to tire of the crowded and wasted life of a popular physician. He retired to the Abbey of Saint-Maur-des-Fossés and devoted himself exclusively to study. There he remained for five years.

During these years he and John Calvin had parted ways; their old friendship was broken. It is not difficult to understand this, for the frank, tolerant, sensible mind of Rabelais was bound to revolt in time against the pedantry, the intolerance, the cruelty and narrowness of the new sectarians. With Calvin went Etienne Dolet—to be burned alive at Paris; Bonaventure, who killed himself to escape a similar fate. Rabelais himself was threatened and only escaped imprisonment through the good offices of his old friend, Geoffry of Estissac, bishop of Maillezais. The king, too, stood by his friend and gave him permission to print the third book, "Panurge"—this grim personification of a people, of the people that suffer and aspire.

## VI.

It was at Chinon—in the "Lamprey" tavern—that the fourth book, "Les Voyages et Navigation que fit Panurge," was written. Extracts from it were published and a storm was raised—by politicians and those whom he had criticised—before which Rabelais found it prudent to flee. He took refuge at Metz. Thence Du Bellay summoned him to Rome. There he became the friend of the learned and the witty; and there in 1550 he began the fifth book of "Pantagruel," which was never finished. Mr. James Gibbons Huneker has stated recently that some of the world's finest literature is to be found in unfinished books. I trust he will add this incomplete fifth book of "Pantagruel" to his list, for it contains the famous chapter of the Isle Sonnante.

In 1551 Rabelais returned to Paris under the protection of three cardinals—Du Bellay, Guise and Chatillon. He laid aside the secular habit and was made curé of Meudon. He lived to see his fourth book published. The fifth appeared after his death. He died April 9, 1553, in a house in the Rue des Jardins, and was buried the next day in the Cemetery of Saint Paul. He is said to have died quietly like a scholar, hopefully like a Christian.

Such—stripped of all romantic traditions—was the life of Francois Rabelais. It was a life of hard work, faithful work, efficient work. It was a clean and honest life—an aspiring and inspiring life, for it should be remembered that Rabelais stood as far in advance of his generation as Calvin stood behind it. His attitude toward the Reformation seems singularly reasonable. When it meant reform—and not merely a new and more tyrannical sect—he aided it; he put the Bible into French; he preached the need of reform; but when the Reformation became Calvinism he drew back. This was honest and it was not unreasonable. A brave, strong, honest man, erudite and human—the wisest and kindest of all Frenchmen—the greatest power for the maintenance of the higher and saner modes of life that the Christian Era has known. Of this I have no doubt I shall be able to convince you when, in a subsequent article, I discuss the things he said, the lessons he taught.

It is quite time that people stopped talking nonsense about Rabelais; it is time he were cleansed of the reproach of being a foul-mouthed buffoon—a reproach that could be brought only by one who was wholly and utterly ignorant of Rabelais' life and of his works. He jested, but it was like the philosopher who laughed at the world, that he might not weep over it.

FRANCIS POWERS' "The First Born" was produced Tuesday night at the Manhattan Theatre. It will be reviewed—with that extraordinary brilliancy, critical prescience and literary competence distinctive of the reviews in THE COURIER—in next week's paper. The production was made by David Belasco.

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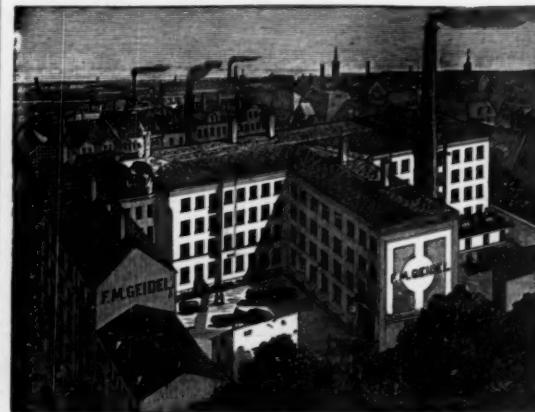
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